

Transportation Problems Increase for Road Companies



JANUARY 19, 1918

NOTICE TO READERS: When you finish reading this magazine, place a 1c. stamp on this notice, hand same to any postal employee, and it will be placed in the hands of our soldiers or sailors at the front. No wrapping. No address.—A. S. HURLESON, Postmaster-General.

PRICE TEN CENTS



WALLACE REID
In Paramount Pictures

Secure Representation in The Annual—Exposition Number

Mary Pickford in "The Little Princess"

*By Frances Hodgson Burnett
Scenario by Frances Marion
Directed by Marshall Neilan.*

An ARTCRAFT Picture

**Advertising that
money can't buy**

The neighbor-to-neighbor comment on a Mary Pickford Production is the sort of advertising that is not sold—its value is beyond the value of gold.

Early in the evening the management had to stop selling seats and standing room was at a premium.

—*Salt Lake Tribune*

All in all, this is the best Pickford picture the writer has had the pleasure of witnessing.

—*Winnipeg Free Press*

It is one of the best productions Miss Pickford has had, being well balanced with pretty comedy and pathetic little touches of girlhood.

—*New York Herald*

**Get in touch with your exchange
about a "long run" for your next
Pickford picture—it's the "long
run that makes the long profit."**



Advertisement



DRAMATIC MIRROR



OF MOTION PICTURES AND THE STAGE

VOLUME LXXVIII

NEW YORK, SATURDAY, JANUARY 19, 1918

No. 2039

LEGITIMATE HOUSES GO OVER TO FILMS AS RESULT OF RAILWAY SITUATION

Picture Men Extend Their Producing Activities as Regular Theaters Are Unable to Obtain Attractions—Theatrical Travel Out of New York Curtailed on Two Trunk Systems—Only Fifty-One Plays on Road Last Week

Motion picture manufacturers are becoming increasingly alert to the opportunities presented by the railroad situation to extend their producing activities to the legitimate theaters in those towns and cities which in former seasons were exclusively devoted to dramatic and musical comedy attractions. For a time it was believed in motion picture circles as well as in the theatrical world that the renewal of hostilities between the big booking firms of Klaw and Erlanger and the Shuberts would have a tendency to revive interest in the theater throughout the country. The strife of severe competition, it was believed, would bring new theaters and the best of plays and players that each factor in the war could provide, and the palmy days of the drama were again to prevail. This expectation, however, has been largely dissipated by the developments in railroad affairs of the last few weeks—developments which have made theatrical travel especially difficult and arduous.

Regular Theaters to Show Films

As owners and managers of theaters throughout the country are coming to realize the hopelessness of looking for any immediate relief in the matter of providing theatrical entertainment they are making plans of keeping their houses open by the presentation of motion pictures.

As a leading film magnate expressed it to a MIRROR representative yesterday, the amusement business with nearly all the theater owners and managers in the United States is of solely practical character.

"They are in amusements," he said, "primarily for the money there is in it. Of course, here and there you will find an isolated case of a man who operates a theater out of pure love for it. Having plenty of money, he finds rare enjoyment in the associations and friendships which the theater brings. However, practically all managers operate their houses from a solely commercial standpoint.

"Most of these men, it is true, would prefer to present plays if they were given a choice in the matter. But plays are unavailable and they do not care to risk the financial losses involved in keeping their houses dark. And the only direction to which they can turn with profit to themselves is that of the films."

Legitimate Managers Interested

The picture manufacturer said that each day brought a new list of queries from out-of-town theater managers whose property is standing idle,

concerning the presentation of films.

"This unusual interest," he declared, "shows that legitimate theaters are not to sink into a state of innocuous desuetude for the want of attractions if their managers can prevent it. If the legitimate houses undertake to present the best class of films during this crisis in theatrical affairs there is no reason why they cannot show a handsome profit at the end of their seasons. Certainly the public would prefer to see films exhibited in a comfortable well-ventilated roomy place rather than in a hastily-improvised building, in which the ventilation is bad and the space is cramped."

Theatrical Travel Curtailed

The curtailment by the Government of theatrical travel out of New York is the latest development in the transportation situation as it affects the theater business. A bulletin has been issued by Director-General McAdoo placing a ban on theatrical companies using the railroads out of this city until further notice. The order which applies to trunk lines and affects the Pennsylvania and New York Central roads only, will probably be in effect until the present coal congestion is relieved. After the food and fuel situation is again normal the order will be rescinded and the managers will again be free to send out companies as heretofore.

It is understood that the order was directed at the moving of scenery and other production paraphernalia, which, the Government officials claim, ties up baggage cars to the exclusion of food and fuel supplies, which might otherwise be shipped to the points where most needed in the cars so utilized.

No Attractions Scheduled to Tour

Theatrical managers are fortunate in having no attractions in New York at present scheduled to begin engagements on tour. The few plays that closed last week, including "Miss 1917" and "Words and Music," did not go on tour, and therefore the order did not prove burdensome. But unless the coal situation improves within a short time the order may bring considerable anxiety to those managers planning to present their attractions on the road, following their Broadway engagements.

Touring attractions are experiencing considerable difficulty in making their schedules in time for performances, according to passenger agents. This condition prevails in other parts of the country as well as in the East, where most of the freight congestion exists. Reports from the Northwest and the

Middle West state that passenger trains are being delayed on switches while "through" freights laden with precious cargoes of food and fuel are being rushed to Eastern points.

Only Fifty-One Plays on Road

As an indication that theatrical travel has reached the lowest degree in its history, the MIRROR "Dates Ahead" department shows that there were but fifty-one attractions playing last week outside the four big cities—New York, Chicago, Philadelphia, and Boston. A half-dozen of these attractions are touring in Canada, where the railroad situation is normal, thus leaving forty-six plays and musical comedies that are enduring the travel conditions of the present time.

Many of these attractions which are compelled to make their schedules without the comforts and conveniences of special cars and former Pullman accommodations, include stars who have been in the custom of traveling under the most favorable conditions. John Drew is one of these. He is touring in "The Gay Lord Quex." George Arliss and Otis Skinner are others who are making tours in war-time America. But the majority of players are either appearing in the big cities, playing motion picture engagements or resting upon their laurels until a more opportune time is presented.

START FOR FRANCE

Sothorn and Ames to Study Amusement Needs of American Troops

Edward H. Sothorn and Winthrop Ames, accompanied by Edward E. Lyons, Mr. Ames' general manager, have started for France. All are members of the Y. M. C. A. committee whose mission it is to study amusement needs among the American troops and complete arrangements that will insure good entertainment for the soldiers at regular intervals.

Messrs. Sothorn, Ames and Lyons expect to be in Europe two months, during which they will go to the principal centers along the French battle front.

TO STAR JOINTLY

Louis Mann and Sam Bernard to Appear in New Woods Production

A. H. Woods has engaged Louis Mann and Sam Bernard as joint stars in a new play by Samuel Shipman and Aaron Hoffman entitled "Our Friendly Enemies." The piece is a comedy, dealing with an important phase of the war situation in America. Rehearsals are to begin next week preparatory to a New York production early in February.

MORE THEATERS REDUCE PRICES

"Back-to-the-Box-Office" Policy in Force at Seven Houses

The "back-to-the-box-office" movement is becoming more and more popular with theatrical managers now that the new year has brought no change in the attitude of the public to practice economy in its amusements.

"Seven Days Leave," the new English war play, which is being presented this week at the Park Theater, is the latest attraction to announce a reduced scale of prices for its engagement. For all evening and Saturday matinee performances the prices will range from 25 cents to \$1.50, with 300 seats on the orchestra floor selling for \$1. For the Wednesday matinee the top price will be \$1. The management states that "every effort will be made to keep all the choice seats at the box-office and out of the hands of the speculators."

Margaret Anglin, who is now playing at the Fulton in "Billeted," instituted a cut in prices last Monday night. The new scale is \$2, a fifty-cent reduction from that which prevailed during her engagement at the Playhouse. Wednesday and Friday matinee performances will be given at a top price of \$1.50. The management of "The Land of Joy," which was transferred from the Park Theater to the Knickerbocker last Monday night, also announces that it has cut the scale at this house from \$2.50 to \$2.

Prices ranging from 25 cents to \$1.50 will prevail for the special performances of "Everyman," which an organization called the Shakespeare Playhouse, and headed by Edith Wynne Matthison, is giving at the Cort Theater this week. The Washington Square Players have adopted a \$1.50 scale for their performances at the Comedy Theater.

Comstock, Elliott and Gest have established a scale of "economic prices" at the Century Theater where they are presenting "Chu Chin Chow." A "back-to-the-box-office" policy is prevailing at the Century for the first time in the history of the playhouse. The Shuberts announce they will keep good seats at the box offices of their theaters to sell at box office prices.

Arthur Hopkins was the first manager to put a "back-to-the-box-office" policy in force. Before the premiere of his production of "The Gypsy Trail" at the Plymouth Theater he announced that for the first four performances of each week of the engagement popular prices will prevail, with orchestra seats at \$1 and \$1.50. The highest price for the rest of the week is \$2. Mr. Hopkins announces in the newspaper advertisements of the play that the best seats for all performances may be obtained at the box office. He does not supply any tickets to the hotel and ticket agencies which charge more than 50 cents premium.

MANAGERS VIGOROUSLY PROTEST PROPOSAL TO CLOSE THEATERS

Theatrical Interests Oppose Plan to Shut Down Amusement Places Three Nights a Week—Closing of Houses Would Only Save 163 Tons of Coal—Ten o'Clock Order Would Also Affect Business Seriously—Producers Give Opinions

The affiliated theatrical interests of New York City have retained William Travers Jerome as counsel in opposition to the proposal to close theaters and amusement places to save coal. Last Monday morning the vaudeville and motion picture managers, together with the Shuberts and William A. Brady, submitted to Fuel Administrator Wiggin a petition in which it was argued that the saving of coal to be effected by closing the theaters three nights a week would not compensate for the Government's loss of revenue through taxes, the throwing out of employment of many thousands of persons, and the general inconveniencing of others.

A copy of this petition was sent to Dr. Garfield, National Fuel Administrator, and a telegram was also sent to Secretary McAdoo, in which the certainty of decreased taxes was pointed out. In addition, telegrams were sent to the New York Senators and to Congressmen from this district, asking them to urge upon the Fuel Administrator the advisability of an investigation.

Small Amount of Coal Saved

Accompanying the petition to Administrator Wiggin was a detailed estimate of the actual amount of coal to be saved by running the theaters on part time. These figures, Mr. Jerome said, were made on the basis of 118 houses, which is the number of theaters in New York City seating 600 persons or more. Taking various matters into consideration (as, for example, the fact that in the case of many houses the heat cannot be turned off even though the theaters are closed, owing to the fact that there are stores and offices in the same building), it was estimated that the daily saving in coal would be 163 tons. The monetary saving, figuring coal at \$9 a ton, would be \$1,467.

A representative of the Shuberts called on Joseph P. Tumulty, secretary to President Wilson, at the Hotel Knickerbocker last Sunday night and explained the theatrical men's attitude toward the fuel situation.

The earlier proposal of State Fuel Administrator Wiggin to close all places of amusement at 10 o'clock in order to save coal has also stirred theatrical managers and motion picture exhibitors to vigorous protest. It is declared that if the order goes into effect the amusement business in New York will be put at a standstill and the cheerful morale which has been developed in the public and

which is of such valuable aid to the Government in the prosecution of the war will be seriously affected.

Hard Blow to Broadway

Such drastic action, in the opinion of theatrical men, would not only be a hard blow to Broadway, but would decrease tremendously the Government revenue derived from war taxes with only the saving of but a comparatively small amount of coal to be gained. It is probable that a meeting of the United Managers' Protective Association will be called shortly to decide upon some plan of concerted opposition to the proposal.

Theatrical managers are almost unanimously agreed that the imposition of early closing rules will be a heavy blow to the amusement business which is now bearing great financial burdens because of the effects of the war. The theaters and motion picture houses, it is asserted, have co-operated lavishly in the support of the Liberty Loans, war charities and benefits for the nation's fighting men.

Theaters May Close Entirely

Marc Klaw, whose firm of Klaw and Erlanger, control the bookings of several theaters in New York, issued a statement in which he said that the playhouses might as well be closed down entirely as to be forced to conclude their performances at 10 o'clock.

"We would have to begin at 7:30 instead of 8:30, and that would be fatal to theatergoing in New York, where people go to the theater late. I realize you can't do business the same as in times of peace, but every country in the war has found the theater to be more essential in war even than in peace. Those countries which closed their theaters at the start of war have reconsidered.

"The move would affect many things beside the theaters. The restaurants would suffer if we opened at 7:30. People would be thrown out of employment in many lines of work. Furthermore, I don't believe the early closing would save enough coal to amount to anything. A theater uses very little coal after an audience arrives, because the heat from the audience causes the temperature to rise 10 degrees."

Patriotic Work Would Have to Stop

Referring to the Fuel-Administrator's plan, E. F. Albee, half owner of the Keith circuit and General Manager of the United Booking Offices, said the

vaudeville theaters use not more than one or two tons of coal each daily.

"Twenty-seven large and small vaudeville theaters pay the Government from \$20,000 to \$25,000 a week in taxes," said Mr. Albee. "The Keith theaters raised \$7,000,000 for the Liberty Loans and are always open for recruiting and any kind of patriotic propaganda. The Government has just devised a new plan for selling War Savings Stamps, which means a big expense to the theaters. All this work would stop if the theaters closed and at a saving of only a ton or two a day for each vaudeville theater."

The Messrs. Shubert issued this statement:

"The 10 o'clock closing order in Boston probably will work no hardship, as the people go home from business earlier there than in New York, and the theaters might just as well begin at 7 o'clock as at 8 o'clock.

"In New York, however, it is different. Most of the people do not get home from work until about 7 o'clock, and if the theaters were to begin at the same time, it would naturally affect the business seriously.

Little Saving in Fuel

"The fuel saved every night by not lighting the electric signs, is really very little in comparison with the revenue which the Government is deriving from the direct taxes levied on theater tickets. If anything is done to reduce theatergoing, the amount of these taxes would naturally be reduced."

Belasco Optimistic

David Belasco did not entirely subscribe to the view that the amusement world would suffer severely by the establishment of early closing hours.

"I can adjust my theatrical performances to suit the new closing law, if there is one, and begin the plays an hour earlier," said the theatrical producer. "The Government is not going to strangle business. It has declared itself for all legitimate business, and I do not anticipate that any change will be made which will permanently injure the theater or its mission."

Big Film Houses Will Suffer

S. L. Rothapfel, managing director of the Rialto and Rivoli, said: "If we are compelled to close at 10 o'clock we will have to close our theaters for good. I couldn't possibly run at a profit, because the last show begins at 9:30."



Charlotte Fairchild, photo.
INA CLAIRE,
As She Appears in "Polly with a Past,"
After Discarding Her Parisian Disguise

SHAKESPEARE THEATER

Edith Wynne Matthison Begins Movement to Establish Educational Playhouse

Edith Wynne Matthison and her company will give a series of special matinee performances at the Cort Theater as the beginning of a movement to establish a permanent educational theater in New York, in which the best plays of Shakespeare may later be acted in a modern spirit at moderate prices.

"Everyman," in which Miss Matthison appeared fifteen years ago, will be presented as the opening bill on the afternoon of Jan. 18. Future bills are to be announced later. The organization is to be known as the Shakespeare Playhouse, and in Miss Matthison's support will appear Pedro de Cordoba, Frank McEntee, Adrienne Morrison, William Raymond, C. H. Meredith, Sarah Adler and others.

A. H. Woods, Cohan & Harris and the Selwyns agreed with Mr. Klaw that the theatres might just as well close altogether as at 10 o'clock, and said folk would not go to the theater at 7 or 7:15.

People Need Amusement

One theatrical manager who did not want his name used for the present, declared that a stringent closing order would not only be unjust but would reflect no appreciation of psychology on the part of the officials.

"The theaters and picture houses have contributed more in subscriptions to war charities and Liberty Loans than any other field of enterprise. Moreover, they are being operated under a higher burden of taxation than any other business.

"But, regardless of these facts, people need amusement in times of great stress. It is absolutely essential to their welfare, mentally, physically and spiritually. If they are deprived of this amusement through the elimination of theaters and motion picture houses they are not likely to view the war with wholehearted enthusiasm."



LORDS AND LADIES AND THE BOURGEOISIE

Macy Arbuckle as the Parvenu, Tudway, in "Lord and Lady Algy," Orders William Faversham, Who Appears as Lord Algy, Out of His House, Much to the Amusement of the Guests. The Central Figure in the Scene is Maxine Elliott, Who Plays the Part of Lady Algy.

BEST PLAYS FOR CAMP THEATERS

Broadway Hits to be Presented for Soldiers—Cohan Heads Committee

Prominent actors and actresses, including such stars as George M. Cohan, Maude Adams, William Faversham and others, are going to supply entertainment for the soldiers in the army cantonments and National Guard camps. They are back of a plan authorized by the Secretary of War under which amusements of the very best kind will be supplied in the camps.

The Government already has built sixteen theatres in as many army camps. These are fitted with all the settings, lights and drops necessary to professional presentation. Among the attractions which are scheduled for camp presentation are several Broadway hits of this and other seasons, including "Here Comes the Bride," "Cheating Cheaters," "Turn to the Right," "Inside the Lines," a revival of the familiar old light opera "The Mikado," with a cast of thirty professionals. Lectures by men fresh from the front, concerts by real musicians, magic and sleight-of-hand, vaudeville and high-class motion pictures will also be given.

The Government has put it up to the public to meet the expense of staging the shows by purchasing what is officially termed "Smileage Books," little books containing coupons good for the admission of soldiers to any and all the camp shows. The little books sell for \$1 and \$5, containing 20 and 100 coupons, respectively.

"RAINBOW GIRL" TO REOPEN

Klaw and Erlanger's production of "The Rainbow Girl," will resume its tour at the Academy of Music, Baltimore, on Feb. 11. The following week it will be presented at the National Theater, Washington, prior to its New York premiere.

The piece was presented originally at the Forrest Theater, Philadelphia, but was withdrawn temporarily in order that some important changes might be made in the cast. The new company includes Beth Lydy, Billy B. Van, Sydney Greenstreet, Jack Henderson, Harry Delf, Marguerite Haney, Robert Pitkin, Leonora Novasio, Jane Burby, Dore Plowden and Claire Greenville.

The book of "The Rainbow Girl" is by Rennold Wolf and the music by Louis A. Hirsch. The scenery for the production is by Joseph Urban.

SPANISH REVUE MOVES

"The Land of Joy," the Spanish musical comedy, which has been running at the Park Theater, was transferred to the Knickerbocker Theater last Monday for an engagement of two weeks. William Morris has assumed the management of the play, after negotiations with Velasco Brothers, who control it. Features from "A Night in Spain," the Spanish company's recent revue at the Coconut Grove, have been added. Julius Tannen is the only American member of the cast.

The engagement of Mrs. Fiske in "Madame Sand" at the Knickerbocker ended last Saturday night.

NINE O'CLOCK REVUE

Florenz Ziegfeld, Jr., will present soon a "Nine o'Clock Revue" atop the New Amsterdam Theater. An entirely different company from the one presenting the "Ziegfeld Midnight Frolic" has been engaged, and the performance will have no connection with the "frolic," which will start as usual at half-past eleven o'clock.

HEARD ON THE RIALTO

The long-awaited production of Alan Dale's comedy, "The Madonna of the Future" has taken place. The premiere performance was given in Baltimore on Monday night, Jan. 7, and of the play the Baltimore *American* says in its review "it proved to be what admirers of its particular style like to describe as daring."

"The story," continues the *American*, "concerned a rich young woman so bored by the conventions that she relieved her mind by installing a singing butler, whose excuse for being was never revealed, in her house, and announced her predilection for motherhood without matrimony, thereby shocking the sophisticated society of Tarrytown and giving opportunity, though not excuse, for a series of such frank conversations as never would be permitted outside the stage of a theater." Following a brief tour the play will be presented in New York under the direction of Oliver Morosco.

Now that a report that Fritz Kreisler and Guy Bolton are to collaborate upon a musical comedy has come to hand we may expect rumors of other artistic partnerships during the winter. We fully expect to hear for instance, that Brander Matthews and Irving Berlin have joined forces in the writing of a musical revue; that George Jean Nathan and Augustus Pitou are writing an Irish costume play for the use of Andrew Mack, and that Walter Damrosch and Willard Mack are collaborating upon a grand opera.

The *World* prints a dispatch from London to the effect that Gilbert Miller, son of Henry Miller, is turning over his theatrical enterprises to his wife and will rejoin the American Navy, in which he formerly was a lieutenant.

Mr. Miller has had wide success in London as a producing manager. He went there originally to present his father's production of "Daddy Long-Legs." Having established this play successfully he extended his enterprises in the British capital until they included productions of "The Willow Tree" and Haddon Chambers' latest comedy, "Saving Grace."

Grand opera prima donnas are beginning to enjoy again the extensive publicity that was theirs before the war broke out. In one week three artists have crept into the headlines despite the scarcity of space for any matter that is not pertaining directly or indirectly to the war. First came a report, to be denied later, that Amelita Galli-Curci, the coloratura-soprano, with the Chicago Opera Company, would not appear here with the organization when it played a four weeks' season at the Lexington Opera House. Then the papers printed a story that Anna Fitziu had lost several gems of great value, and finally Geraldine Farrar commanded conspicuous position because of a "daring" costume which she wore in the presentation of "Thais" at the Metropolitan.

George M. Anderson, who retired from the motion picture field to engage in theatrical production with L. Lawrence Weber, is to revive his film characterization of the western cowboy. Anderson, it is said, is convinced that there is a great demand for western motion pictures at present as is evidenced by the popularity of William S. Hart and Douglas Fairbanks films. There is reason to believe that his famous character of the cowboy, presented in a new series of pictures, could again become a widely popular figure in the screen world.

The idea of a nine o'clock theater seems to have become quite popular in New York. Helen Freeman was the originator of the idea, but she was never able to bring it into force, owing to a concerted opposition on the part of various residents in the vicinity of the building which she was opening as a playhouse. During the present season the Shuberts have instituted a "nine o'clock theater" in their playhouse atop the Forty-fourth Street Theater, with the musical revue, "Over the Top" as the attraction. Now they announce they are to bring forward the opening hour of the performance to 8:45 in order to give suburban visitors sufficient time to catch trains. No sooner do the Shuberts give up the nine o'clock idea when F. Ziegfeld, Jr., seizes upon it as a suitable time for the presentation of a musical revue of his own. He is already planning a production which will begin nightly at that hour atop the New Amsterdam Theater.

According to a report more current in Greenwich Village than upon Broadway, Tony Sarg's "Marionettes" are to be an early entertainment at the new Norworth Theater in West Forty-eighth street.

The Norworth is practically completed and will be one of three new theaters to be opened this winter, the others being the Henry Miller, in Forty-third street, and the Vanderbilt, which adjoins the Cort in West Forty-eighth street.

YEATS PLAY AT THE COMEDY

"The Hour Glass," by William Butler Yeats, is announced as one of the short plays which will be on the next program of the Washington Square Players. The others will be "Suppressed Desires," by George Cram Cook and Susan Glaspell; "The Sand Bar Queen," by George Cronyn, and "Pokey," by Philip Moeller. The new bill will be offered at the Comedy on Jan. 21.

"NIC NACS OF NOW"

"Nic Nacs of Now," a revue fashioned along the lines of "Odds and Ends of 1917," is a coming attraction at the new Norworth Theater in Forty-eighth Street. The opening is announced for the week of Jan. 28.

TO REWRITE "FOUR QUEENS"

H. H. Frazee's production of the farce "Four Queens" has closed on tour, in order that the play may be rewritten.



HELEN MENCKEN.
Who is Appearing in "Parlor, Bedroom
Bath."

BIG CIRCUSES TO TOUR AS BEFORE

Reports That Lack of Railroad Facilities Will Prevent Them Showing Denied

CHICAGO (Special).—Reports from New York and other points to the effect that the big circuses would not go on tour this Spring and Summer owing to a lack of transportation facilities has been denied officially at headquarters here in Institute Place. According to office managers the Barnum and Bailey and Ringling Brothers' shows are making more elaborate preparations than ever before.

The report that the circuses would remain inactive during the coming season gained some credence in New York by an announcement from the Hippodrome that May Wirth, a female equestrienne, who has appeared with Barnum and Bailey's, had been engaged to perform in "Cheer Up." As the Hippodrome season closes in the Spring Miss Wirth, it is said, will again be at liberty to join a circus organization.

A circus official here declared that the transportation of the big shows would not affect the railroad situation to a serious degree. "We have our own baggage cars and freight trains," he said, "and all we require is an engine to haul them. But if worse comes to worse we can return to the wagon route that formerly prevailed. With the aid of horses and automobile trucks we could assure performances wherever scheduled."

"ISABEAU" TO OPEN SEASON

Mascagni's "Isabeau" has been selected by the Chicago Opera Company to open its New York season of four weeks, on Tuesday, Jan. 22, at the Lexington Opera House. It will be sung by Rosa Raisa as the Lady Godiva, with Giulio Crimi and Baklanoff. The Wednesday opera will be "Romeo and Juliet," with Genevieve Vix and Muratore; Thursday, "Thais," Mary Garden, Dalmores, Dufranne; Friday, "Jewels of the Madonna," Raisa, Crimi, and Rimini; Saturday matinee, "Manon," Vix and Muratore, and Saturday night, Jan. 26, Henry Hadley's "Azora."

"EMMY LOU" FOR THE STAGE

By a contract just entered into between Mrs. George Madden Martin, the author, and Eleanor Gates, the latter will dramatize Mrs. Martin's story, "Emmy Lou." Miss Gates's last play was "We Are Seven," presented here some years ago.

ESTABLISHED JANUARY 4, 1879



DRAMATIC MIRROR



OF MOTION PICTURES AND THE STAGE

1493-1505 BROADWAY, NEW YORK

Telephone - Bryant 8360-8361. Registered Cable Address "Dramirror"
LYNDE DENIG, Editor

Entered as second-class matter January 26, 1899, at the Post Office at New York, New York, under the Act of March 3, 1879.

Published Every Wednesday in New York.

THE DRAMATIC MIRROR COMPANYHARRY A. WILSON,
PresidentLYMAN O. FISKE,
Secretary and Manager**SUBSCRIPTIONS**

One year, \$2.50; six months, \$1.25; three months, 65c. Foreign subscription, one year, \$4.00; Canadian, \$3.50, postage prepaid.

The Dramatic Mirror is sold in London at Pall Mall Co., Carlton and Regent Streets, and Daw's Agency, 17 Green Street, Charing Cross Road, Australasia News Co., Sydney and Melbourne, Australia. The Trade supplied by all News Companies.

ADVERTISEMENTS

Rates on Theatrical, Motion Picture and Commercial Advertisements furnished on request.

THE QUESTION OF ENTERTAINMENT

THE country must have entertainment. All are agreed on that. But what is to be the nature of this entertainment?

For a number of years the tendency of the stage has been toward localization. Each season brought a curtailment in the number of road companies. Then the war and with it a still more marked decline in the ranks of the strolling players. The last, and the hardest blow of all to traveling organizations, came with the transportation difficulties, the governmental control of railroads and a strict supervision of the rolling stock that makes the shipping of scenery extremely difficult and in some instances impossible.

Just how serious the situation has become is set forth in an article on another page of this issue. If the country were to depend upon companies launched from New York it would fare badly. Secretary McAdoo has made no provision against a long succession of showless weeks; but at least there has been a gradual preparation for this period of lean bookings. They have been lean for a long time and communities have become accustomed to looking elsewhere for entertainment.

Vaudeville has its following, distinct, however, from the following of the legitimate theater. Stock comes nearer to filling the void and right now there is a most inviting opportunity for a re-establishment of stock organizations in a position of commanding influence. But neither vaudeville nor stock gives promise of filling the theaters left tenantless.

When so-called feature photoplays were introduced in 1912, with the avowed intention of giving small communities an opportunity of seeing renowned players in dramatic works of merit, no one dreamt of the tragic turn of events, which in so short a time would limit the journeyings of these players to so marked a degree. No one supposed that so great a number of the theaters in which they were wont to appear would stand in lonely emptiness. But these things have come about and the feature photoplay is called upon to fulfill an even greater mission than its originators foresaw.

Conditions have made audiences for superior screen entertainment, which in ordinary times would have required years to develop. The spread of the influence of motion pictures among the more thoughtful class of theater-goers has been abnormally stimulated until there is an unparalleled opportunity for winning the respect and consistent patronage of a great body of amusement seekers, who are turned away from an empty stage. For many of these vaudeville is too trivial and stock companies are either unavailable or inefficient.

Now is the time for producers to reach beyond what they deem the steady exhibitor market. They may satisfy this and still make determined efforts to establish motion pictures as a definite part of the intellectual life of audiences whose standards are of the highest. The theaters are there; the potential audiences are in the thousands of homes surrounding them. All that is needed is the right kind of a program, properly presented, and the country will not go amusement hungry, though our favorite actors and actresses travel no farther than a studio.

IS THIS THE TIME FOR THE WAR PLAY?

THE WAR play is not "the thing" as much as it was. In London where it was a diversion for more than two years, it shows signs of wabbling. London has had as much of the real war as it cares for, and more, without seeing it put on as a pastime.

New York has not seen many war plays as yet. Such as have been put on deal more with social conditions in connection with the war than

the awful realities. The two which are forging to the goal that satisfies and succeeds are "Billeted" and "General Post." In each of these, comedy is the dominant note. The war is incidental, pleasingly so in "Billeted." Miss ANGLIN and her company are particularly fitted for their respective roles; not a horror of trench life, or a tragedy of the sea, or a conflict in the air has a place even by intimation. "General Post" is so well done by playwright and players that the bit of war flavor it contains is as the cherry is to the cocktail.

For the color of the clash and carnage the theater public is getting all it wants from the screen and the lecture platform.

In our own country in the Civil War we had military pageants and melodrama which filled the houses when they were produced, but it is remembered that most of these were put on after the protocol at Appomattox. Then it must be remembered that the Civil War was local compared with the world war of to-day. Such plays as followed the War between the States were equalized in their portrayal of what had been. Nothing in them offended either section.

The war plays in London have but one color. In another way, they have been to the glory of the Allies in Europe, and while there is much to glorify, people who go to the play to be amused are apt to tire of a superabundance of the same theme. It applies to everything, to all sorts and conditions.

When the present conflict is ended, after the chancelleries have agreed, there will be more and better plays growing out of what is being done, and what has been done on the fronts, in the trenches and among the clouds. They will be based upon incidents of which we now know little if anything, just as the plays after the Civil War contained new views and a new combination of conditions.

DEFENSE OF THE ONE-ACT PLAY

EDWARD GOODMAN, who is responsible to a considerable degree for the success of the Washington Square Players is, of course, an advocate of the one-act play. He said, in putting a fence about his ideas, the other day:

"To me the most annoying thing in the world is to hear the one-act play referred to as a playlet or a sketch. Is there necessarily less art in a small painting than there is in a large one? A good one-act play need not be sketchy; the successive steps of construction are fully as definite as those of a long play, and characters can be developed and revealed with equal effect. Take the woman in 'The Clod' for example. Could she have been more distinctly outlined if the author had taken three acts in which to do it?"

"The one-act play is merely a condensation of a long play, and is not to be regarded as a thing apart. To be sure, there are themes and characters suited to exposition in a long play which cannot be properly developed in a one-act piece, and, naturally, care must be exercised in choosing one's material. But the difference is only one of material and not of technique."

There is no disposition to debate this attitude. It occurs to us, however, that Mr. GOODMAN with all of his equipment, might, some time when he is short of material from one-act playwrights, think of making one-act plays out of some SHAKESPEAREAN work. In the hands of a man of Mr. GOODMAN's ability, "Hamlet" reduced to one act would be a rare novelty and one that would bring in people from every accessible point. There are those who would pay the highest price to see a condensed "Richard III." Of course a one-act play carries the idea that it must be short. Not necessarily. But it ought to be and must be shorter than any three-act play. A one-act "Julius Caesar" could be worked out by a man like Mr. GOODMAN, and it would be worth more than any high-priced play we can think of. All rights are waived in this suggestion.

STAGE SETTING AND ACTING

WHEN GEORGE ARLISS is not acting he is talking, and in the latter role he is a close second to the late Sir HERBERT TREE. In a recent conversation Mr. ARLISS said, "I have been given to understand that the whole of the English-speaking world is in a state of anxiety as to the future of the art of acting." In conclusion Mr. ARLISS said, "Those who are responsible for dramatic productions believe that acting is a far more important factor in the success of a play than the arts of the scene painter and costumer."

We agree with the Boston Transcript that in this the public will rejoice with Mr. ARLISS.

If we have read aright, in the time of SHAKESPEARE there was little of the art of stage setting. Much as this art has done for the plays of this period, we have sometimes been almost persuaded that many modern plays are as much for the glory of the scenic artist and the costumer as for the actor. By no means should the work of the scenic artist be discredited. It helps a lot, particularly if the playwright has not done his best. But the prime desiderata should be the play and the player. If these be not of first value, no setting can ever make them so.

NEW ATTRACTIONS FOR THEATERGOERS

"KAREN"

A Drama in Four Acts, by Hjalmar Bergstrom. Translated from the Danish by Edwin Bjorkman. Produced by the Greenwich Village Players at the Greenwich Village Theater, Jan. 7.

Kristen Borneman.....	Frank Conroy
Cecilia.....	Grace Henderson
Karen.....	Fania Marinoff
Peter.....	Edwin Strawbridge
Thor.....	Helen Robbins
Dr. Schou.....	Joseph Macaulay
Strandgaard.....	Harold Meltzer
Hanzine.....	Margaret Fareleigh
A Living-Out Maid.....	Mary Pyne
A Tylist.....	Louise Barie

The spirit which prevails in the little theaters throughout the country in producing the best of drama irrespective of its nativity is to be commended. It is this same spirit which prompted the Greenwich Village Players, who exist under the guidance of Frank Conroy as managing director, to present as their second program, Hjalmar Bergstrom's "Karen," translated from the Danish by Edwin Bjorkman, and therefore the organization should receive justifiable praise. While the play selected may not be considered by some to be a thorough representative of significant drama, it is, at least, a branching out from the evident banality of Broadway.

"Karen" is a play that will evidently cause much discussion, pro and con. The titular character mounting her soap box for the cause of sex freedom, preaching the gospel of free love in no uncertain terms is not a new figure. And while the radicals may be in tune with the reactionary philosophy everybody must admit that the solution of the problem in a personal application is confronted by the question of what is best for society at large.

In "Karen" our attention becomes focused for the second time in as many weeks on the question of the rising difficulty of marriage between people in the professions, the previous case being "Why Marry?" answered by "Why Not?" by Jessie Lynch Williams, but there is no such solution in the later play. Karen, after a confession to her mother and father in the last act that she had lived with two men and had felt what seemed to be eternal affection for both, but had been cheated in each case, by death in the first and infidelity in the second, walks out of the house to live her own life in what way she chooses. In "Why Marry?" Mr. Williams handles his theme cheerily, but if he had been a Scandinavian he might have treated his sex problem with the sobriety that seems to be the rule in the Northern countries.

Karen is the daughter of a professor of theology. Her life in Paris, as has been stated, has been led in defiance of conventions. During the play there is introduced the story of her sister who has suffered a collapse of mind because of unrequited love. When the professor is about to cast Karen out the mother attempts to soften him, standing on Karen's side and arguing from the ground that in the parallel cases of the two daughters the happiness of the one, irrespective of the manner in which it is gained, is far preferable to the insanity of the other. Although the hardening of Kristen Borneman towards his daughter when she has brought the disgrace upon herself is made more pliable by the mother's argument he still stands for the old order of things and can see no justification of what he calls an illicit relationship, made worse because it has not even contributed another soul to the universe.

"Karen" is a feminist play, but the

THEATRICAL WAR STIRS CINCINNATI PLAYGOERS

Mrs. Fiske's Engagement at Grand Regarded as Opening Shot of K. & E. Shubert Conflict

CINCINNATI, O. (Special). — Mrs. Fiske's engagement in "Madame Sand" at the Grand Opera House for the week of Jan. 14 is regarded by Cincinnati showmen to be the first shot in the Klaw and Erlanger-Shubert booking war, so far as local theaters are concerned.

The sending of Mrs. Fiske to the Cincinnati K. & E. theater, has come as a surprise. Coupled with the fact that Maude Adams will also be a January star at that theater, the engagement is significant. It would seem, according to local theatrical circles, that the K. & E. offices are sending out their best attractions in their opening campaign against the Shuberts. And the Shuberts, judging by the recently revised Lyric bookings, are also sending their forces out in strength. Between the two, the playgoer of Cincinnati expects to reap the benefit of better attractions.

interpretation it receives at the hands of the Greenwich Village Players places all the strength in the men. In all of the vital scenes, with but one exception, between the men and women, it is the men who run away with the honors. Joseph Macaulay as the Doctor, who proposes to Karen dominates the scene in which they appear. Fania Marinoff played the role of Karen. Harold Meltzer in the role of Strandgaard plays with virility and power. Frank Conroy made a skilful and vivid portraiture of the part of father. Grace Henderson appears in the part of the mother.

NEW HIPPODROME ATTRACTIONS

The Big Show at the Hippodrome has received a substantial addition of entertainment in the "Vanishing Elephant" trick of Houdini's. With only a massive cabinet, through which the audience can see, the man of illusion mysteriously causes a huge and patient elephant to completely disappear. This trick is no less mystifying than his "Submersible Box," with which he continues, in the final cheer, to close the show.

Another feature of unusual quality which has been added to the Hippodrome program is May Wirth, the star of the saw-dust arena. Miss Wirth will be remembered as the feature of Barnum and Bailey's Circus at the Madison Square Garden last year, when her daring riding made her a prime favorite with the crowds. No woman bareback rider has ever attempted the feats which this dainty miss does with an ease that is astounding.

THE PROVINCETOWN PLAYERS

The Provincetown Players have presented more interesting and significant programs than that which was offered their subscribers last week, but few better satires have ever been included in their bills than "The Angel Intrudes," by Floyd Dell. This little play has a deliciously whimsical idea as its foundation and the lines are brilliant.

It transpires that an angel who it seems is tired of the unexciting propriety of heaven, has come to earth for a visit to Jimmy Pendleton, an artist, who is about to embark on a rather unconventional trip with a charming young lady. It seems that the winged stranger is Pendleton's guardian angel. After a short earthly schooling in which he is taught how to drink and smoke by the artist and how to make love by the girl, the angel instead of Pendleton elopes with her. A delightful climax is

Mrs. Fiske has come to Cincinnati directly from the Knickerbocker Theater, New York—not "direct" via Buffalo, Pittsburgh, St. Louis, Detroit and few other points, as so often happens.

"Apparently the K. and E. offices are determined to use their best attractions on the road; this may or may not be a result of the theater 'war,'" said Manager Aylward of the Grand. The fact that two of the leading stars, Mrs. Fiske and Miss Adams, should be sent out on the road when their plays were doing well in the East, gives color, however, to the "war" theory.

At the Lyric, the war camp is also impressively supplied with box-office munition. The Shuberts' most successful attractions are booked for the near future—"Show of Wonders," "Love o' Mike," "Oh, Boy!" and others.

furnished when the angel returns to the studio for his wings, so that he may fly back to heaven in the event that the fickle young lady experiences another change of heart.

The other plays were "Down the Air-shaft," an episode of the life in the tenements by Irwin Granich, in which Sammy Cohen revolts against the idea of working and supporting his poverty-stricken mother, as he hears the call of the open road, and "The Outside," a vague play, having a negative effect written by Susan Glaspel. "The Outside" has for its locale the sand dunes on Cape Cod, and that part of its premise which did not go over the heads and pass outside the audience seemed to concern the misunderstanding of life by a woman who would rather see things die than live.

THEATER WORKSHOP PLAYS

The Theater Workshop, an institution dedicated to the presentation of International Drama, offered the second of its series of productions at the People's House, 7 East Fifteenth Street, on Jan. 10. The four one-act plays, which comprised the program, were translated from the Yiddish and presented under the direction of George Henry Trader. "In the Dark," by Perez Hirschbein, and "Forgotten Souls," by David Pinski, opened the program in their respective order, reflecting with profound significance the spiritual image of the Russian plebeite. More than this, one glimpsed fortitude in the midst of suffering—a matter of climate, possibly, and hope which may have been the sense of religion. There is much thought in both playlets, however, and the acting of Victoria Montgomery, Beatrice Warren and Effingham Pinto, in "Forgotten Souls," was particularly deserving of praise.

"Michal" and "She Must Marry a Doctor" concluded the program, the former a biblical playlet, by David Pinski, and the latter, a character farce, by Solomon J. Rabinowitch. "Michal" was an episode in the life of the psalmist David and appeared to suggest that anything was possible to him inspired by love. The flamboyant setting, looking for all the world like a Sunday-school chart, was quite effective. "She Must Marry a Doctor" presented a study of modern (war excepted) Jewish social customs in Russia and a portrait of Hebrew mannerisms, which was finely executed and extremely amusing. The Theater Workshop bids fair to become a definite factor in dramatic affairs.



JUSTINE JOHNSTONE.
Who Holds Successfully the Most Conspicuous Position in "Over the Top."

ANGLIN IN GREEK PLAYS

New York Symphony Will Assist Actress in Special Performances

Margaret Anglin, who is appearing in "Billeted," at the Fulton Theater, will begin next month a series of special performances of Greek plays in Carnegie Hall, in conjunction with the New York Symphony Society and Walter Damrosch.

The matinees are to be played in intervals of one week during February and March, starting on the afternoon of Feb. 6 with Edward Hayes Plumpre's translation of Sophocles' "Electra."

After two or more performances of "Electra," Euripides' "Medea" is to be produced. The performances will be similar to those given by Miss Anglin in the Greek Theater of the University of California during the Panama-Pacific Exposition.

Walter Damrosch has composed several musical settings for the plays, which will be interpreted by the New York Symphony Orchestra under his direction. The engagement will not interfere with Miss Anglin's engagement in "Billeted."

NEVIN HARTLEY OPERA GIVEN

CHICAGO (Special). — The American premiere of Arthur Nevin's opera in English, "The Daughter of the Forest," was given last week at the Auditorium. The libretto of the opera is by Randolph Hartley. It was well received by the critics.

The original presentation of the work was given in Berlin a few years ago, under the title of "Poia," and it is the first American opera ever to have been produced in the German capital.

POSTPONES PRODUCTIONS

Winchell Smith and John L. Golden have postponed until the spring the productions of their new plays. They are represented at present by two companies of "Turn to the Right," which are playing on tour.

WITHOUT FEAR OR FAVOR—BY AN OLD EXHIBITOR

An Argument for Higher Prices That Doesn't Bear Analysis—Rowland Recognizes Need for Reasonable Rentals—Concerning Rumored Merger of Several Exchanges

WILLIAM ALLEN JOHNSTON, of the Clever pen, would not rather be right than President. He says of us:

"A writer asks if we know of any industry that has raised its prices in a time of depression.

"The answer is clear. Its logic may be loose but it rattles no more than the sense of the question.

"The writer in question considers the present a time of depression. Does he, then, know of anything he can buy today—from butcher, baker or candlestick maker—that does not cost him more than it did a twelve-month ago?"

Only too true. Not only do the things the Old Exhibitor purchases from the butcher, baker and candlestick maker, not to mention the coal dealer, cost more, but he is glad to get them at any price. And that is where over-enthusiastic editors like able "W. A. J." make their mistake. They are so hopeful for the motion picture that they fail to detect a difference. The picture has its place, but it is not the necessity that the things sold by the butcher, the baker and the candlestick maker are. Why must Brother Johnston "kid" himself?

The proof of my contention is that the public cannot do without meat or bread or light no matter how severe the financial pinch, and that they can do without movies. Undoubtedly they need the movies in this time of strain more than ever, but they may pass them up just the same. THIS IS NO TIME FOR A NATIONAL PRICE ADVANCE. If any attention should be paid to the present national situation, our prices ought if anything, be lowered in answer to the nation-wide call for retrenchment. Let us face the facts squarely. Men of real weight in the nation have already, in economy calls, mentioned the movies in the list of things to be omitted. However, it is problematic if the present admission scale is high enough to frighten the mass of our patrons away. But let's not call renewed attention to the economy pleas by raising our prices NOW. Despite pleasant but isolated stories of "What Happened When I Raised My Prices," two things WILL happen: 1, ninety-nine exhibitors out of a hundred will not get the higher prices; and 2, every exhibitor will make his patronage think of the economy pleas, which get small attention from regular movie patrons.

And aside from all that, "W. A. J." misquotes us. The Old Exhibitor did not ask if any one knew "of any industry that has raised its prices in a time of depression."

The query that Brother Johnston changes to fit the requirements of a hopeless cause, really said:

"I defy the trade press to show me a single line of ENTERTAINMENT OR AMUSEMENT, dependent on public support for its existence, that ever raised its prices in times of public depression."

Metro is the latest big distributor to see that reasonable rentals and reasonable admissions are the salvation of the exhibitor. Mr. Rowland's statement hits the nail right on the head. Rowland, you see, is an exhibitor himself. And I am certain that no one would welcome a general admission advance more cordial-

ly than he at the right time. The only final difference between the Rowland-Berst attitude and that of Mr. Laemmle is, in my opinion, one of TIME. We all want to see the exhibitor get more money for his show when it is possible. The Laemmle position, by the bye, receives an awful whack from Lewis J. Selznick, who says among other things, that "the truth is that Mr. Laemmle doesn't mean what he says about admission prices. Together, he and I leased the Broadway theater, charging 25 cents to \$1.00 admission. He insisted on reducing the price to 15 cents, so I sold my interest and let him do it."

I doubt much if Mr. Laemmle insisted that the price be reduced simply to dissent with his partner. And knowing Mr. Laemmle as a keen business man, who has an uncanny knack of increasing his wealth, I greatly doubt if Mr. Laemmle would have passed up that difference between 15 cents and \$1.00 of the public's money had he found any great disposition on the public's part to pay it! Mr. Laemmle, then, has had experience with the war-time movie patron. That experience has made him REDUCE prices. Last week, in a statement written days before the Selznick disclosure, I said that Laemmle expected exhibitors to "perform the impossible feat of increasing admissions." And now the trade knows that Laemmle knew from actual experience that the feat WAS IMPOSSIBLE.

When press agents fall out, honest men get a line on their manner of working. The irrepressible Letendre, flying to defend the free-lance press agent (who Letendre is certain is the peer of the company man!) drops a few hints on how the space grabbers work. I'll quote the least fiery parts of his communication.

"Some company publicity men," says the irrepressible one, "are ever ready to brand the free-lance as a falsifier, to classify him among the irresponsible. As a matter of fact, one of the worst canards that ever reached the trade

press was issued fifteen months ago by one of the company publicity men. It said: 'The ——— Company continues the policy of completing its output far in advance and now finds itself in a position to announce ALL of its releases up to and including ———, more than seven months ahead.' Then is given the list of productions, with dates of release, and names of stars appearing therein.

"It is only natural that all the trade paper editors passed the story as a good piece of copy, and that it appeared. Coming as it did, directly from the firm, it had all the earmarks of reliability. However, it later developed that ten of the plays announced as completed and ready for release, were never made, much less released, but the story was never retracted."

"Another instance of a company publicity man camouflaging editors," reads the next Letendre revelation, "is recalled when I see the photograph of an actress taken with her producer, smiling as best she can and exposing her whitened skin and darkened eyes to the public gaze in an effort to have that public support some war charity. And not long before that photograph appeared, at the time of the renewal of this player's contract, it was stated in this concern's publicity matter that by the terms of this contract the player could not appear in public; she must always be heavily veiled when out shopping, and the windows of her car were to be draped with some sort of a hocus-pocus Egyptian cloth, which would permit her to look at the yaps without, although aforesaid yaps wouldn't be able to return the compliment."

"If I wanted to tell more, I could make you resolve to never read a trade paper with any seriousness again. And because that wouldn't be fair, I cease. I say it wouldn't be fair for the reason that almost everything that is printed in the trade press is the truth, and the publication of such stories are the exception. Generally they get in because some one on the paper wants to oblige the

particular firm. And so harm is done the firm and the trade paper. And that is why I take up cudgels in defense of the independent publicity fellow. There are no company influences to help him. His capital is the confidence of the trade paper editors in him. If he loses that capital, he is through! The thought of any reasoning person must be that the free-lance press agent has got to be sure of his facts."

The Gene Mullin letter has created a furore. I wish I could print just a portion of the sympathetic comment it has evoked. Begad, I'd do it if I thought it would make the producers see their scenario systems are wrong—would make them let their editors edit! One of these Mullin approvals hints at another bad scenario condition that ought to be presented here.

"Ever so many conscientious editors have to be mere forwarding agents," says this writer. "I mean the ones who buy for firms that have Western studios. Directors out on the Coast have to be consulted by these. Mr. Editor passes on a story in short order, say a week, and returns or—sends to the Coast. Here it must be inspected by the man directing the certain star the editor decides the story fits. Directors are hard enough to get speedy action from when they're operating on the home grounds, and when they're thousands of miles away from the base they're—impossible! I know, because I've been an editor with that kind of a concern. Was constantly shooting wires to our business manager out there to jog up some producer about some story. Scripts by the best writers were constantly being lost. Talk about getting the best class of writers to submit to you! Oh, I could get them; the trouble was I couldn't keep them. Do you know why some editors are noted for the 'big name' who submit to them first? Simply because they are better fixed than others to be clear of the Director Nuisance."

"Without Fear or Favor" has never received so much informative correspondence in a matter as in this, and Old Exhibitor feels he is warranted in coming to a decision on the root of the editorial-delay evil. It is plainly the slipshod director.

A correspondent rises to ask, are our exchange conditions predictions (no big merger, but a few small ones), if aforesaid small mergers will take in all the existing exchanges. I don't think so. I am sure that some of the distributors will go it alone. As this page is written, a story goes down Reel Row to the effect that Metro, Goldwyn, World, Mutual, and First National have merged their exchange offices. I have reason to feel that this is not the exact line-up, but whether or not the story is accurate, it points to the sort of merger we said three weeks ago that 1918 would see. A little behind-the-scenes knowledge of "politics" in certain of the big distributing offices made us sure that conflicting interests would render a total merger out of the question. But mergers of four or five exchange systems appeared practicable. There will undoubtedly be a few such. "No big merger, but a few small ones." When five concerns out of twenty merge, that is a



RUTH ROLAND IN "THE PRICE OF FOLLY,"
Pathe's New Two-Reel Drama Series.

small merger. But don't take us to mean that these small mergers will corral every exchange system of the present. There will be systems operating independently of the "small mergers."

Rumor hath it that another t—
p— is being started.
Oh, for a Briggs to do a cartoon like this:

Weazened gentleman labeled, "Mr. Moving Picture Industry," holds head with one hand, stomach with the other—expression that of man expecting attack of illness.

Caption: "I feel another trade paper coming on!"

I can understand why George Kleine is peeved at Frank Vanderlip. I wonder whether Vanderlip's appeal to "cut out the movies" is calculated to promote patriotism. Mr. Vanderlip is known as a genuine patriot. He has been in the very fore of Liberty Loan and Red Cross activities. Now he is in the fore of the economy campaign. Mr. Vanderlip is a better informed man than the average worker in the latter campaign. He has had an international business, and he knows, first hand, business conditions in countries beyond our shores. He knows, for instance, that the motion picture business in England has never been more active, due to the fact that the commonsense English bring their war-worries to the cinema hall and—forget 'em! That after three years in the war no person in Britain with a weight corresponding to that which Mr. Vanderlip has in this country, openly counsels absence from the cinema hall. That the American motion picture exhibitor has been a powerful salesman for the Liberty Loan. That the moving picture man's support of the Red Cross has been as vital as that of the newspaper press. Small wonder that Mr. Kleine in his anger brought attention to the Vanderlip Westchester estate, the Vanderlip automobiles, and the Vanderlip private Pullman coach. Mr. Vanderlip deserved the Kleine's censure—and I do wonder if the Vanderlip remarks are likely to promote patriotism among the moving picture exhibitors who have worked so splendidly in behalf of those very causes with which Mr. Vanderlip has been so prominently identified?

Reel Row has had another "scandal" in a publicity man's examination by the district attorney re the \$20,000 of "hoozie" he got from a certain campaign fund for film propaganda to elect a certain Mayor of the City of New York. You only get to know how many envious people there are on Reel Row when a story about money gotten by the other fellow breaks. Reel Row looked sanctimonious, but was only jealous. There wasn't a fellow that aired the scandal who wouldn't have taken the \$20,000 himself! Of course, the big joke is that there was no especial profit in it for the handler of the fund: that the Movie Campaign Committee, according to the facts revealed by the district attorney's investigation, received less money for its work than any other campaign committee—indeed, by comparison, its fund was tiny. And it came out that the Movie Committee was the most active committee of them all. It was that particular mayoralty candidate's only cheap "buy." All the other campaign workers "worked" him, and few of them got results. A gentleman close to the particular candidate said that if the election had to be fought over again, he would recommend that the Movie Committee receive the bulk of the funds for campaigning. And so the new "scandal" blows up.



HAWAIIAN SCENE IN "HIDDEN PEARLS."
Sessue Hayakawa's Coming Paramount Release.

Here's the prize yawp of the week. All bull and a yard wide. A near-director (asking price, however, \$500 a week) is interviewing a producer friend of mine about a position. It appears that the wonderful one, for some odd reason, hasn't put on a picture in eight months. Rather a "gap" to bridge over with convincing explanation. But the near-director has that, all right. He said:

"About eight months ago, while resting up between pictures in the Studio, I was approached by a fellow who asked me if I could write and produce a big peace play. He said something about his dying mother leaving him \$200,000 with which to advocate the holy cause of 'peace on earth, good will to men,' and that the motion picture seemed to be the best vehicle. The mother didn't specify moving pictures—left the particulars in his hands, and the movie idea was altogether his own. Well, my own mother was a Quaker—or rather of Quaker stock—and I had lots of ideas to contribute to that sort of a play. It was simply a matter of money, and as I wanted to make sure the young man's inheritance was not a pipe dream, I asked \$600 a week while writing the play and \$750 weekly when actually putting it on. He assented so quick that I felt foolish for my fears, and paid me the first week's 'writing salary' in advance. He was a critical customer, though, and it was five months before my Okayed script was ready for production. Then he spent another two months dopping out a possible cast. You can imagine that he had me guessing, because he seemed to be a good enough business man, and the salary came through week after week without a hitch. He was 'stalling' all right, and yet he was losing his own money by it! Sure mysterious! But now comes the weird climax. Three weeks ago he disappeared entirely. And only last week, through a friendly secret service man, did I get a real line on him. You know, the Kaiser is after peace before our boys get over there in sufficient numbers to be a decisive factor. He has spent millions in peace propaganda. The young man, it seems, was one of his peace agents. And do you know why he 'stalled' that way?—the plan was to get Griffith, Inc., Brenon, Crane, and other directors in my class to make peace pictures, and thus start a simultaneous peace drive right in this coun-

try. He was fumbling over my story, and my cast to gain time in which to corral my colleagues, but the secret service wised them first, although they somehow failed to tip me."

Bolo Pasha, see what thou hast done!

What is your mental picture of a film magnate? Isn't it of a bustling chap, with a secretary ever at his side, who thinks, talks, and dreams dollars as related to the coffers of his business? Well, William Fox upsets the picture. He has simply thrown his film interests over for war charity work—at least temporarily. Jules Brulatour has passed up his business for the duration of the war. Frank Marion, we all know, is even now in Spain spreading the true gospel of our reasons for going to war. Where do writers like Jay Kauffman, of "Round the Town," in the New York Globe, who constantly picture our magnates as utterly selfish dollar grubbers get off, anyway? I think they'd better change their films. The present ones are sadly worn-out!

COMPLETES "THE KNIFE"

Alice Brady to Rest Before Starting Next Production

Production of "The Knife," Alice Brady's next Select picture, was practically completed last week and the film is now being cut and titled.

The play is one of Eugene Walter's successes and was used as the attraction for the opening of the New Bijou Theater last season. As an offering on the legitimate stage it was a decided hit and in the screen version, which has been made by Charles Maigne, lives up to all previous standards.

A distinctive feature of the screen play will be the Southern settings it contains. These were obtained on the famous Emerson plantation located a few miles from Jacksonville, Florida, where Miss Brady with her director, Robert C. Vignola, and her company spent a couple of weeks. The Emerson place is one of the most beautiful homes in the South, and its fine old mansion and spacious grounds provided an ideal background for the scenes in the play.

With "The Knife" completed, Miss Brady is planning to take a short breathing spell before commencing work on the next of her Select productions. She has now finished three of her Select Star Series, which includes "Her Silent Sacrifice" and "Woman and Wife."

NEGOTIATING FOR SPECIAL FEATURES Hutchinson and Freuler Meet for Conferences in New York

Negotiations preliminary to the production of a number of big special feature pictures are being conducted in New York by Samuel S. Hutchinson and John R. Freuler.

According to present plans it is said that the specials will be made by a separate organization working on the West Coast with the Santa Barbara studios of the American Film Company, Inc., as headquarters. It is to be assumed that these specials will be made available to exhibitors through the exchanges of the Mutual Film Corporation, although no official announcements to that effect have been made.

"We have found certain market tendencies will assure us that to a considerable proportion of theaters a series of big special productions will have a particular value in the coming year," said Mr. Freuler. "There are basic reasons for this trend, representing an evolution in the business of presenting pictures. This will not affect our handling of star productions featuring 'big stars only,' including the Mary Miles Minter, Margarita Fischer, William Russell, Edna Goodrich, the Charles Frohman plays and others."

"Mr. Hutchinson is conferring with a number of available authors and stars who will be at liberty for contracts at the periods planned for the special features."

"We are starting amply in advance to insure careful preparation for every aspect of these pictures. I am not just now in a position to make any announcements relating to the stars and casts of these specials, but I can say most assuredly that these pictures will, unlike those of today, present both a real star and a real story."

"THE GUILTY MAN"

Paramount Will Release Picturization of Successful Stage Play

The axiom "Your sin will find you out," is the basis of the story of "The Guilty Man," an unusually tense motion picture feature soon to be released through Paramount. A. H. Woods produced the stage version of "The Guilty Man," written by Ruth Helen Davis and Charles Klein.



ALICE BRADY.
New Photograph of Select Star.

PARAMOUNT MANAGERS ARE GIVEN DINNER BY ZUKOR

Representatives of District Branches Gather at Hotel Astor to Discuss Distribution Reports—Mr. Zukor's Birthday

One of the most enthusiastic get-together meetings ever held in the history of the organization took place at the New York headquarters of the Famous Players-Lasky Corporation last week, at which the district branch managers from all over the country attended. The series of meetings was called for the purpose of discussing the distribution plans of the company for the coming year in connection with the release of Paramount and Artercraft pictures.

At these conferences, it is announced, the reports from representatives in different localities throughout the country proved a most emphatic indication that the star series system of booking, inaugurated last summer, is probably the most potent advancement in the distribution field since the inception of the photoplay. Glowing addresses by the branch managers announced the success of this plan of distribution in all parts of the United States and cited the appreciation of the equitable values of this system as expressed by exhibitors large and small.

Adjustments and revisions of schedules were carefully worked out to meet the conditions of exhibitors everywhere in the country and new plans pointing to better service and greater co-operation with the exhibitor were minutely discussed and adopted. The work accomplished as a result of the \$1,000,000 advertising campaign and the hearty manner in which exhibitors are taking advantage of this big publicity drive, also received much comment.

In connection with these conferences, Walter E. Greene said: "Undoubtedly one of the most enthusiastic gatherings ever held by our organization, these recent meetings will soon disclose results that will prove of great benefit to exhibitors of Paramount and Artercraft pictures. Improvements in our present system of distribution were discussed and worked out and the result should soon attract the attention of the entire trade."

Since the introduction of the star series system of booking, repeated ideas and suggestions affecting its improvement have come up. Where a certain idea may have worked out successfully in one locality, it might prove a failure elsewhere. By bringing all our branch

managers together the voice of every district in the United States was heard and every suggestion was commented upon by each individual present. Thus we were able to plan ideas that will work out to the benefit of all concerned. The success of the method of our distribution was enthusiastically endorsed by every representative of the company and that it involves one of the most important steps forward in the annals of the industry, was immediately apparent."

Present at these meetings were Adolph Zukor, Jesse L. Lasky, Walter E. Greene, Hiram Abrams, Arthur S. Friend, Al Lichtman, William L. Sherry, John C. Flinn, Max Goldstine, Frederick Gage, C. E. Tandy, A. D. Flintom, Herman Wobber, Carl H. Pierce, Harry Asher, Louis Marcus, James Steele, E. V. Chamberlin and William E. Smith.

Concluding the series of conferences, a dinner at the Astor to the visiting representatives, the executive committee and the department heads of the Famous Players-Lasky organization and its affiliated bodies, was given by Adolph Zukor. This occasion marked the forty-fifth birthday of Mr. Zukor and inasmuch as he did not know that his associates were aware of this fact, he was deeply moved and surprised when the Executive Board presented him with an immense silver loving cup.

Other speakers of the evening were Jules E. Brulatour, who it is understood, has just been elected a member of the Board of Directors, and J. C. Graham, the London representative. Those present were: Adolph Zukor, Jesse L. Lasky, Eugene Zukor, Elek J. Ludvig, Arthur Friend, Jules Brulatour, Emil E. Shauer, Walter E. Greene, Morris Kohn, Hiram Abrams, Al Lichtman, B. P. Schulberg, Ralph Kohn, Hugh Ford, Whitman Bennett, Frank Myer, Robert MacAlarney, J. C. Graham, Arthur S. Kane, John C. Flinn, Charles C. Burr, Charles E. Moyer, Fred Gage, J. Albert Thorne, J. K. Burger, Pete Schmid, A. M. Botsford, Norris Wilcox, B. P. Fineman, Herman Wobber, C. E. Tandy, J. V. Chamberlin, A. D. Flintom, W. L. Sherry, William E. Smith, Max Goldstine, Lewis J. Selznick, Joseph Schenck and Julius Steger.

"INNOCENT" HAS ODD TECHNIQUE

New Pathe Play, with Fanny Ward, Begins at End.

A decided novelty in picture play construction will be seen in the Pathe Play, "Innocent," the George Broadhurst play, starring Fannie Ward, released on Jan. 27, for, in adapting this A. H. Woods stage success to the screen, George Fitzmaurice has given the story a directorial twist decidedly new in pictorial dramas. The story is told by reverse action; it begins at the end, and ends at the beginning.

The action opens with a prologue made up of scenes that are really the end of the story, but they are so fitted in to the feature that the continuity of the piece has no perceptible break. From this prologue the story works in what might be described as a circle, the action finally coming back to the opening scenes, bringing the story to a conclusion in a most pleasing and novel manner.

The character drawing of the title-part has also been materially changed from the stage version. Although a great success, as a stage play, "Innocent," was considered by some critics as being rather morbid in its ending. This objectionable feature has been eliminated in the screen production and a happy ending substituted.

The character of Innocent as interpreted by Fannie Ward has been changed from a vampire of the most despicable sort, to that of an unsophisticated young girl, whose heart is in the right place, but who listens to flattery and attempts to cope with worldly matters of which she knows nothing, and narrowly escapes destruction as the price of her limited knowledge.



(c) Albert Cheney Johnstone
CLARA KIMBALL YOUNG,
Star of Select Pictures

OFF FOR FLORIDA

Olga Petrova, accompanied by several members of her production organization, left New York last week bound for the balmy climate of Florida. The destination of the Petrova troupe is Miami, at which point the company will take up quarters for the purpose of filming the various exteriors called for in the third Petrova production, "The Life Mask." The trip is a special one, made in order to secure the necessary atmosphere required by the story of the anonymous author, also responsible for the famous "To M. L. G.," the well-known novel.

HOLDING EXHIBITORS' CONFIDENCE IS KEYNOTE OF CONFERENCES

General Film Company Branch Managers Assemble in New York, Chicago and San Francisco

Sales conferences were held recently by General Film Company executives and branch managers—one at the home office in New York, Jan. 5; one at Chicago, Jan. 7, and one at San Francisco, Jan. 12. At each of these conferences the satisfactory condition of General Film's business was confirmed and emphasized, and prospects for widely increased activity reviewed.

The meeting held at the home office in New York set the pace with a spirit that pervaded all of the conferences. At this meeting were General Film Company executives and the following branch managers: J. A. Hammell, New York city; P. A. Bloch, New York city; R. E. Gallagher, Albany; J. D. Levine, Boston; E. J. Hayes, Buffalo; W. V. Hart, New Haven; W. T. Kinson, Pittsburgh; A. J. Nelson, Washington; J. R. Lynch, Wilkes-Barre, and Frank E. Samuels, Philadelphia.

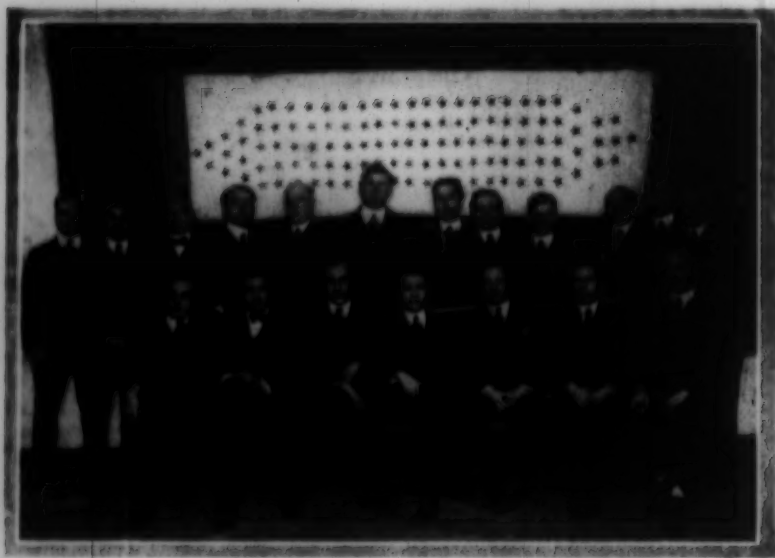
To begin with, the meeting concerned itself with reports on the first-run bookings for the feature product recently secured. It was brought out by several speakers in the meeting that the General Film organization had responded brilliantly to the recent new demands upon the company's exchange machinery at short notice. "This means," an official of the company said, "that the boasted preparedness of General Film Company to handle a big proposition has not been an idle claim. The ex-

cellent organization that had confined itself to short length subjects for quite a long period was efficient, even beyond what had been predicted when the opportunity came to render service to a product of the highest artistic merit and prestige."

Sales Manager Kent brought out tellingly the fact of the conspicuous ratification of exhibitor confidence in General Film as presented in its current activities. "This confidence," said he, "has been built up methodically. And at this time, when exhibitor faith in the manufacturing and distributing end of the industry is alleged by many oracles to be tottering, it is a splendid sign to see it strongly in evidence as relates to General Film Company. The utmost effort of the whole organization is to continue deserving this confidence on the part of the exhibitor element of the trade."

THROUGH GOLDWYN OFFICES

"For the Freedom of the World," Ira M. Lowry's patriotic production, featuring E. K. Lincoln and Barbara Castleton, which was reviewed in THE MIRROR for Sept. 22, is now being successfully exploited through the offices of Goldwyn. This seven-part picture has been edited considerably, its original length being eight reels. The timely theme makes it an excellent booking proposition.



GROUP OF FAMOUS PLAYERS-LASKY EXECUTIVES

Standing—John C. Flinn, Max Goldstine, Frederick Gage, C. E. Tandy, A. D. Flintom, Herman Wobber, Carl H. Pierce, Harry Asher, Louis Marcus, James Steele, E. V. Chamberlin, William E. Smith.
Seated—Al Lichtman, Hiram Abrams, Arthur S. Friend, Adolph Zukor, Jesse L. Lasky, Walter E. Greene, William L. Sherry.

NEW PATHE PROGRAM OF TWO-A-MONTH COMMENCES JAN. 27

First Series of Big Star—Big Story Policy Presents Notable Plays and Players

One of the most important developments of the New Year is the announcement that owing to the overproduction in the industry, the new big Pathe Plays will be released one every two weeks instead of one every week, the policy being quality rather than quantity, and the news comes at the same time that the first four Pathe Plays, under this plan and their release dates, will be as follows: Fannie Ward in "Innocent," Jan. 22; Frank Keenan in "Loaded Dice," Feb. 10; Bryant Washburn in "Kidder and Ko," Feb. 24, and Bessie Love in "Spring of the Year," March 10.

Jan. 27 marks an entirely new era in Pathe features. The Pathe Plays—a name used to designate the brand of features starring the four famous players named above and Irene Castle, to be released beginning in the first month of 1918, are top-notch productions.

"The Pathe idea, in accordance with which our vice-president and general manager, J. A. Berst, is now on the coast," said F. C. Quimby, sales manager, concerning the launching of these big features, with stars alternating every two weeks, "is in a nutshell: 'Highest class production with the advantages of the star system and without its evils.' Pathe believes that it has been the extravagant overuse of the star idea that has brought the increase in rental prices. We know also that stars are necessary at the present time and we think that our policy of twenty-six quality features a year will meet with favor. The tendency in the business must be to better and fewer features and longer runs. It is in line with this thought that we are acting with all the great resources of Pathe behind us."

There is no doubt that the first four features to be released under the Pathe Plays banner according to the new different-star-every-two-weeks policy live up to our "Big-Star Producing-Big Story" claims.

Big Star—Big Story Policy

"Innocent" is from the successful stage play of the same name presented by A. H. Woods, a play that has made hundreds of thousands of dollars for its producers. It was directed by George Fitzmaurice, one of the best directors the industry has developed. The big cast includes John Milern, who plays the role of Wyndham, which he created in the original stage version, and Armand Kalitz, very well known as an exponent of the type of which "Doucet," the polished villain of the story, is a striking example.

"Loaded Dice" is a powerful story produced under the direction of Herbert Blache. The picture is based upon the novel of Hillary A. Clark and the scenario is by Gilson Willetts. The story deals with food profiteering and the character played by the star is that of a man who takes a fifty-fifty chance that there is no God.

"Spring of the Year" is by one of America's best known authors, Henry Kitchell Webster, the scenario having been done by Agnes C. Johnston, and the production having been made under the direction of Alice Blache, with a big cast, including Donald Hall, Chester Barnett and Florence Short. The story is that of a little girl who forges her way to the top rung of the theatrical ladder through her innate sweetness and purity.

New Program Exceptional

"These pictures will stand against any released consecutively by any company," said Sales Manager Quimby in a statement issued simultaneously with the announcement of their release dates. "I am confident that from now on Pathe will be one of the very biggest factors in the feature end of the business. I want it distinctly understood that these pictures cannot be classed with any Pathe has released in the past, any more than they can be classed with the majority of those on the market today. They measure up in every way to the highest standard and fulfill every demand that the exhibitor and the public make for good features."

"This new two a month twenty-six a year policy of quality rather than quantity means Pathe pictures in the best theaters in the country. We want to see the motion picture business go ahead and we know that there are too many pictures being produced today. We could very easily have gone ahead on the one-a-week basis such as most companies are aiming at and we would have made good pictures, but we are not taking any chances on a let-up in quality. We know we can produce twenty-six features a year that are up to the standard set by 'Innocent' and 'Loaded Dice,' therefore our decision to release one of the Pathe Plays every two weeks alternating the stars."

"PRUNELLA" ON SCREEN

Marguerite Clark has begun work on her next photoplay, "Prunella," for the Paramount program. Her role in this play is in striking contrast to that of her last picture, "The Seven Swans," and a comparison demonstrates the great versatility of the diminutive star.

Prunella's mother ran away with a French landscape gardener, and a year later left Prunella, a new-born babe, on the door step of the home of her sisters, Prim, Prude and Privacy, and disappeared, to die alone. The three old maids guarded Prunella very carefully, and she grew to young womanhood entirely innocent of worldly things.



AS THEY APPEAR IN "IN BAD"
William Russell Plays the Lead in This American-Mutual

BRAYS RIGHTS UPHELD

Action Brought Against Cartoonist in Regard to Patents Is Dropped

For the second time an action to nullify the patents of John R. Bray on the processes evolved by him for the making of animated cartoons, has been dropped because of insufficient grounds whereon to establish a claim. The applicant was Carl F. Lederer, of Rochester, N. Y.

Recently the Bray-Hurd Process Co. was formed to control the patents of J. R. Bray and Earl Hurd, who made some later important additions to the original processes. Since the patents held by this company cover completely the means of making animated cartoons, producers who have not been granted a license to use the processes are infringing and in order to maintain its just rights this company is about to take action against all such infringers who are consciously using the processes.

IRENE CASTLE'S NEXT

Pathe Announces "The Mysterious Client" with Cast of "Patria"

In addition to an unusually clever story that fits the dramatic style and winning personality of Irene Castle, the five-part Pathe play, "The Mysterious Client," will have the additional attraction of being played by the original cast of "Patria" that proved to be one of the most successful serials ever released. In "The Mysterious Client," directed by Fred Wright, Irene Castle, in the stellar role, is again seen with Milton Sills and Warner Oland, who supported her in the serial and this combination is augmented by the addition of Caesar Gravina.



TOTO THE COMIC
Appearing with Pathe

ANN PENNINGTON IN SLUM PICTURE

"Sunshine Nan" Will Be Dainty Star's Next Paramount Program Vehicle

The production of "Sunshine Nan," Ann Pennington's next picture for the Paramount program, is well under way at the Famous Players-Lasky studios in New York.

The story is of the slums, and contains many human types. Alice Hegan Rice, the author of the book displayed a keen knowledge of the life of the characters she portrayed, and they have been faithfully brought into being in this Paramount photoplay.

As Nance Molloy, Miss Pennington is introduced as a typical "alley rat," just as ready to plunge into a rough-and-tumble fight as she is to help take care of the neighbor's baby. Her champion, Dan Lewis, is played by John Hines, while the role of MacPherson Clark, the son of the rich man who turns out to be the villain, is interpreted by Richard Barthelmess. Mr. and Mrs. Snawdor, two denizens of the alley who are prominent in the story, are played by Charles Eldridge and Mrs. Lewis McCord.

TO SHOW "THE MENACE"

Vitagraph to Release Corinne Griffith Feature During Week of Jan. 21

"The Menace," featuring Corinne Griffith with Evart Overton, is announced by Vitagraph as the Blue Ribbon feature to be released during the week of Jan. 21. It was directed by John Robertson.

The theme deals with a supposed hereditary taint, a leaning toward crime in a young man, and a girl's loyalty to the youth who does not know himself. Many of the scenes of the production were made on the Long Island estate of Percy Williams, former vaudeville magnate.

Miss Griffith, star of the picture, has won a place as one of the most attractive young dramatic actresses on the screen to-day, despite the fact she has been in motion pictures just a little more than two years. She first attained prominence as leading woman for Eadie Williams in "The Stolen Treaty," "Transgression" and "The Love Doctor," and next was featured with Harry Morey in "Who Goes There," the Robert W. Chambers story.

PREPARING MUSIC FOR PHOTOPLAY ACCOMPANIMENTS

Distinct Departure in Picture Programs in Institution of Tabloid Grand Opera Performances at Strand—Are Films to Be Secondary to Music?—New Programs

BY MONTIVILLE MORRIS HANSFORD

MOTION picture house managers may well give ear and thought to the very distinct departure made last week at the Strand Theater. Manager Edel began at that time a series of grand opera performances in tabloid form, in costume and with scenery, which so far as I know takes the lead in the musical part of the entertainment of any picture house. Patrons may also stop and consider: What will be next in the picture house; will pictures on the screen come to be merely secondary numbers of the program, and will music come into its own, even in the film house? With this recent innovation, admirable in every respect, we may be asked to play audience to a race between the music and pictures. I have thought a great deal about this performance, I enjoyed it, and when I left the Strand I fully expected to hear the carriage calls that cleave the air in front of the Metropolitan. This was the only thing lacking to give the correct operatic tang to the afternoon.

Grand Opera at the Strand

"Carmen" was an excellent selection for the opening experiment, for it has just the right amount of fire and action, while the costumes admit some brilliance and the music carries on right into the middle of a movie audience. Manager Edel had the assistance of Oscar Spirescu, and he directed with authority and smoothness. The scenes, of which there were seven, went along without a hitch. The duet, *Tell me of my mother*, between José and Michaela, opened the curtain, followed by José and Carmen in *On the Ramparts*; Carmen alone in *Chanson Bohème*; then the *Toreador Song*, and two last scenes with Carmen, José and Escamillo. All the singers were acceptable, particularly the Michaela of Rosa Lind.

There is a peculiar condition existing in motion picture houses of the higher type, and that is the sometimes ridiculous misjoining of the classic in music and the hang-overs from the traditional in vaudeville. Vaudeville customs can scarcely be applied to the higher type of musical art which is being tried by competing managers. Nothing shows this custom more than the lightning rapidity with which curtains are brought down, or together, and the performing artist absolutely wiped off the stage to his own and, I am sure, to the great disgust of the audience in many cases. I don't mean that the Erie schedule should be put into practice, but there certainly is no rush, the audience is going to stay right there until they see all that's coming to them. I heard a director of an orchestra say lately that his head was swimming most of the time and he had little chance to get his music turned. Indeed, I have heard, at the best houses, the concert master play alone for several measures before the other men had a chance to catch their breath. There is no need for this, and it sacrifices the artistic for the train-catching habit. No one will be the worse for a few moments in which to readjust oneself for what is to come.

Distinction of Picture Organists

An out-of-town manager hit Broadway last week and, of course, drifted into the Rivoli, being a good manager.

The one thing he didn't like was the new Austin organ. He complained that it didn't sound right. Well, it's just possible that it didn't, for the simple reason that it is not yet finished, and won't be for a few weeks. This explanation is certainly due the builders, the Austin Organ Company, and to Herbert Brown, the man who had charge of the installation. Still, I am glad to hear of a manager who actually knew there was an organ in the building and recognized it by the sound. We're improving. By the way, I dropped in at the Rivoli the other evening and heard the new organist, Uda Waldrop, play the feature on this same organ, and he did it splendidly; he is a good organist and has excellent command of improvisation. He is a distinct addition to Broadway's picture organists, of whom we are justly proud.

I am glad to quote a part of an interesting article by Emory L. Gallup, organist and choirmaster of St. Chrysostom's Church, Chicago, on exactly the same subject I referred to a couple of weeks ago, using Mr. Libbin's advice to young players of the Wurlitzer organs. This article appears in the current *Diapason*. Here is a pertinent paragraph:

Organ music can and should be made to appeal to all people. Let us then, who have the welfare of the "king of instruments" at heart, through united action in the Guilds and in the National Association, acquaint the managers of the theaters with the fact that organists are not made over night; that upon the completion of an organ in a theater the erstwhile "pianist" cannot undergo any miraculous change and in a day's time blossom forth as an organist. Let us individually compliment the management of a theater that has provided an artist at the console and if necessary let us not hesitate in also suggesting at the box-office that the organ be played, not "murdered."

Let us also impress upon the minds of those who wish to equip themselves for theater positions that organ study, from whatever standpoint viewed, is serious work, and let us remember and apply in all our work that "anything worth doing at all is worth doing well."

Programs in Cincinnati

Roy O. Myers, whose picture appears on this page, writes me a fine letter about his work at the Strand, Cincinnati. He says in part: "We change our program twice a week, which gives us a chance to work up a good musical program. It takes a day sometimes to get this arranged, but the results are worth the effort. We never use the music cues or programs that come with the picture. We always have a theme for the picture, sometimes two, three or four, as it requires. For instance, this week we have Marguerite Clark in 'The Seven Swans.' For the witch scenes we use Grieg's *March of the Dwarfs*, which if humored a little and the right stops used, is fine. For the swans, Saint Saens's *Swan*. For the two leads, *My heart at thy sweet voice*, Saint Saens; for the water scenes, *Nevin's Gondolieri*; for the fairies dancing, *The Waltzing Doll* (Poldini), all of which can be used a half dozen times."

"Mrs. Dane's Defense" (Paramount)

For opening play Friml's *Chant sans paroles*. At cue, "May I speak to you alone?" use Raff's *Cavatina*, until cue, "Go on!" then Chopin *Nocturne* in F minor. At cue, "Then follow the awful tragedy," a few minor chords, and then into Chopin *Nocturne* in G minor. At

title, "Later, in England," play *Sing, Smile, Slumber*, following action. At title, "At Sunningwater," play *Valse Bleu*, Margis. At cue, "I could almost swear," then *Cavatina*. At cue, "Mrs. Dane, allow me to introduce," play *Song without words*, Saint Saens, very slowly, and at title, "To discredit the scandal-mongers," return to *Valse Bleu*. At cue, "I had a foolish fancy," use *Chant sans paroles*, Friml, until cue, "You'll never regret," then *Caressing Butterfly*, Barthelmy. At cue, "Where were you born?" return to *Cavatina*. At cue, "Did I understand?" play a hurry until Mrs. Dane is seated, then *Cavatina* again, returning to hurry at cue, "Woman you are lying," until Mrs. Dane is again in chair, then *Cavatina* until Lal's entrance, then hurry. At cue, "Perhaps, Lal," play *Sing, Smile, Slumber* to the end.

"A Daughter of Destiny" (Petrova)

This picture will require much somber music. *Elegie*, Massenet, will do for the opening number, playing very softly at Gordon Ashley, until title, "In the heart of Gordon Ashley," then *Songe d'Automne*, Joyce, and at parade go into *Stars and Stripes Forever*, Sousa. At title, "Three months later," *Elegie* again. Title, "Nowadays the affairs of nations," play *Skaters*, Waldteufel, and at title, "Disillusion," *Valse Triste*, Sibelius. At cue, "Here are your orders," change to hurry until Marion poses, then *Valse Triste*. At cue, "We leave for Belmark," *Elegie* again. Cue, "Your father received despatches," a hurry until ambassador and Marion, then *Chant sans paroles*, Friml. At cue, "Is it something to do with Franz?" hurry for the murder scene, until cue, "Father, don't question me," then a moment's silence, then hurry, following action. At cue, "Marion, something terrible has happened," *Elegie*.

At title, "In the enemy's country," use the *Matrosenlied*, Grieg, and at title, "In the ancient Kingdom of Belmark," the *War March*, Mendelssohn, playing softly at cue, "You will leave at once for Belmark." At Marion play the *Guitarre*, Moszkowsky, until Peopold, then the *Dream Song* from *Manon*, Massenet. At title, "The coming of Anton Strom," return to *Matrosenlied* until dance, then *Valse Bleu*, Margis, and return to *Dream Song* at Leopold and Marion entering garden. At title, "When the last guest," play *Elegie*, until title, "Over the sound," then back to *Dream Song*. At title, "The crisis at hand," play *agitato*, and at church soft for wedding MacDowell's *Wild Rose*, or the *Lohengrin* March slowly and softly. At title, "And wilderness were Paradise," *Dream Song*, and at title, "A treacherous undercurrent," play hurry, and back to *Dream Song* at Prince and Marion. At title, "Chancellor von Grautz," *Elegie*. Title, "The Prince and his bride," the *Dream Song*, *agitato* at letter. *Agitato* again at cue, "This letter announces." A hurry can be used here as the excitement begins. But at title, "Prince Leopold receives a summons," play a few measures of *Pomp and Circumstance*, Elgar, and at mob go into long hurry and follow action, and at explosion a few seconds silence, then the *Dream Song* to the end.



ROY O. MYERS

The subject of the above picture is one of Cincinnati's leading motion picture players, having held the position of organist at the Strand Theater in that city for three years. Mr. Myers is certainly well fitted for the musical work of the theater, having been "on the road" as pianist with Lyman Howe and with other traveling companies. He is thoroughly interested in his work and gives it much thought, as shown by a part of his letter on this page. He plays a Wurlitzer organ, and says it is a wonderful instrument, and that there are big opportunities for players on these organs. He has had many offers since taking up his work in Cincinnati.

HAYAKAWA'S NEXT

Japanese Star will Appear in "Hidden Pearls," Coming Paramount Production

Flavored by the languorous romance of the tropics, "Hidden Pearls," the forthcoming Paramount picture starring Sessue Hayakawa, offers patrons of the photoplay something out of the ordinary in film entertainment.

The story by Beulah Marie Dix, succinctly told, concerns the experiences of Tom Garvin (Hayakawa), son of Robert Garvin and Vekeia, princess of Uahiva, an island in the South Seas. By the death of his parents he becomes ruler of the island and returns there to search for a fortune in hidden pearls. The picture was directed by George H. Melford and many of the scenes were made in the Hawaiian Islands.

A powerful cast supports Mr. Hayakawa and from all accounts the picture will prove one of the most attractive in which the Japanese star has as yet appeared under the Paramount banner.

PATRIOTIC PICTURE

A proposed Metro patriotic production is called "Her Boy." It presents the war situation from a new angle and gives public answer to the silent protest of the mothers who do not want to give their sons to the nation. The action of David Morrison in "Her Boy" is the only answer a self-respecting youth could make, and his mother, Helen Morrison, is brought to a realization of the patriotism that forgets self in service.

Frederick Burton, who plays "Cousin Egbert" in George K. Spoor's "Rugles of Red Gap," has returned to New York, having finished his portion of this Taylor Holmes production.

IRWIN TAKES ISSUE WITH STAND OF FRANK A. VANDERLIP

General Manager of Vitagraph Tells Why It Is a Mistake for People to Save Theater Money

A note of warning and a plea for the safeguarding of industry in the matter of war-time finance are contained in an open letter from Walter W. Irwin, general manager of the Vitagraph distributing organization. In one part of the letter, referring to the effect on the motion picture business, Mr. Irwin makes the point that in advising the public to refrain from going to theaters or motion pictures, Frank A. Vanderlip takes one unsound position in that he urges the people to do something that is going to deprive the government of millions of dollars in direct taxes.

Mr. Irwin's statement follows: "In their worthy zeal to raise quickly as much money as possible for the nation's war chests, some of our leading financiers seem to have lost sight of the fact that their statements, instead of bringing out the funds desired, may have the reverse effect of causing the people to hoard their funds. I refer particularly to the recent statement attributed to Frank A. Vanderlip in which he was quoted as follows:

"If, instead of buying that theater or movie ticket, you buy a Thrift Stamp, your money goes direct to the war coffers. You then have the satisfaction of feeling that you have helped win the war."

A Wrong Hypothesis

"Mr. Vanderlip and others who are urging thrift on the people so strenuously, do so, evidently, on the hypothesis that if the people will deprive themselves and thus accumulate savings, and will put all of their savings into Thrift Stamps, the government will thereby receive directly a much larger sum than it would obtain through a percentage tax on business.

"If the people followed this advice and put all of their savings into Liberty Bonds or Thrift Stamps, so that the government could return all of that money to industry, the general effect would probably not be seriously prejudicial, but the fallacy of the hypothesis is that experience shows such preachments produce financial fear, financial fear produces hoarding and hoarding stops business and therefore causes panic.

"In other words, when the public begins to hoard, the government will not get its money through the sales of Savings Stamps, nor will the public's money go into business by which the government can take a proper percentage through taxation upon business.

"Wealth comes originally from nature, but industry makes that wealth valuable, and anything that interferes with industry is destructive of wealth. Without industry neither the government nor the people could survive. Any measure which tends to restrict any industry or business—because all business is industry—is certain to have widespread effect, just as a stone, dropped into a stream, sends ripples to disturb the entire current.

Cases in Point

"Take a candy manufacturer's business as an example. Let that business be stopped and immediately the effect is felt not only in that particular enterprise through unemployment of the people connected with it, but also in every business allied with it. The paper box manufacturer, the paper maker, the twine maker, the machinery maker and every line of business serving the candy

maker feels directly the effects of the one man's suspension.

"The best way for the government to assure itself of all the funds necessary to successful conduct of the war is to encourage business in all branches of commercial life and thus keep constantly in circulation the money that is so vital to the economic balance and the national safety. Everything should be done to reassure the people and everything should be avoided that is going to frighten them into withdrawing their money from trade channels and hoarding it. When people are urged to stop spending their money in ordinary lines of commerce the immediate effect is financial stringency and commercial illness, and neither the government nor industry has the use of the money. Instead, it lies idle and unproductive.

"This is a time when the public, generally speaking, is making more money than at any time in our national history. Wages were never so high. And the public should be urged to spend as much as they do normally and even more, wherever possible. We need to do more business than we did before the war, because the needs of the nation are greater and we have fewer people at home with which to do it.

Mistaken Counsel

"The government must have all of the money it requires, but 'stop spending' counsel is not going to maintain existing sources of supply, either from taxation on business or from voluntary purchases of government securities.

"This brings us to the subject of theaters and motion pictures, which Mr. Vanderlip is quoted as putting in the class of non-essentials. Both are essential in the fullest sense, and especially the motion picture which, in one day reaches millions of people directly. Every person who goes to a motion picture theater pays a direct tax to the government and in addition, every foot of the thousands of feet of film pays a tax. It is to the interest of the nation that the motion picture shall be encouraged, not only as a revenue-producer, but as a force for education."

"OUR LITTLE WIFE" CALLED "INTIMATE"

Goldwyn Screen Version of Hopwood Play Has Many "Close-Ups"

"Our Little Wife," the new Goldwyn Picture starring Madge Kennedy, which is to be released in the next few weeks, is described as one of the most "intimate" plays ever shown in the screen. Motion picture directors will tell you that there is no better way of getting the audience acquainted with characters in a play than by presenting the characters close to the camera against backgrounds that show them in high relief. The Goldwyn production of "Our Little Wife" has this characteristic to a marked degree. The figures are as large as the dimensions of the screen will permit; there are many close-ups, and the scenes are mostly interiors of the most intimate kind. Indeed, if it had been considered a merit to have a play absolutely without exteriors, the entire action here could have been played without once going outdoors.

Director Edward Dillon has well defined ideas on the subject. "You never really get acquainted with a person unless you have him close at hand," he says. "Also, he must be indoors—that is, generally speaking. That is why I see an advantage in the way 'Our Little Wife' is staged. By the time you get through the play, you feel that you



CORINNE GRIFFITH.
In Vitagraph Features.

really know every one of the characters represented. He and she have become living persons to you."

MUCH EXPECTED OF "THE WHISPERING CHORUS"

New Production Said to Contain Strong Story—De Mille Method the Gospel of Infinite Pains

Only those who are acquainted with the methods employed by Cecil B. De Mille, director-general of the Famous Players-Lasky Corporation, in his direction of a film production, realize the extent to which he will go to secure absolute realism and make a picture convincing. Furthermore, by means of the most carefully conceived lighting methods he achieves those Rembrandt-like effects that have been remarked in his numerous productions—such as "Joan the Woman" and "The Woman God Forgot," both starring Geraldine Farrar.

In "The Whispering Chorus," the new Cecil B. De Mille special production now in the making, and to be re-

leased on its completion by Artercraft, those evidences will be found in every detail of the picture, it is assured. Impressed by the power of the story itself, the work of Perley Poore Sheehan, with the scenario by Jeanie Macpherson, author of "The Woman God Forgot," and many other notable pictures, Mr. De Mille determined to make the production even more impressive than his previous works.

"The Whispering Chorus" is a purely modern story, wherein it differs from the other recent De Mille pictures, but it possesses those same compelling characteristics that were found in the others. Perhaps self-sacrifice may be called the dominant theme of the story, and the interest is unflagging from beginning to end, according to all reports.

The picture is being made at the Lasky Hollywood Studios, and for the numerous scenes that admit of studio rendition some most effective sets have been constructed. Infinite care in the minor details will once more prove the advantage of the De Mille method of work.

The cast of "The Whispering Chorus" is a particularly luminous one. In it will be found many favorites, including Kathlyn Williams, Raymond Hatton, Elliott Dexter and others of prominence. The photographic work is by Alvin Wyckoff.

HART'S NEXT VEHICLE

William S. Hart will be seen in "Blue Blazes Rawden," an Artercraft picture, ideally suited, it is said, to the dramatic talents of the Thomas H. Ince star. Work on this photoplay, which will follow "Wolves of the Rail," the next Hart picture, has already started in California. In the cast appear besides Mr. Hart in the title role, Maud George, Gertrude Claire, Hart Hoxie, Robert McKim and Robert Gordon.



SCENE FROM "THE SON OF DEMOCRACY."
Chapin-Paramount Historical Scenes, Starring Benjamin Chapin.

"HOUSE OF HATE" WILL BE FORERUNNER OF SERIALS

Elaborate Pathe Production, with Pearl White, Takes Precedence in Schedule for 1918

Pathe's greatly increased activity in the feature field, as illustrated by the announcement of the Pathe Plays policy for 1918, is to be accompanied by a correspondingly unprecedented increase in serial producing facilities, according to a statement issued last week from the company's executive offices.

Four serials are already under way, the first of which will be Pearl White in "The House of Hate," with Antonio Moreno, marking the first time these players have appeared together and the first time Mr. Moreno has been seen in a continued photoplay.

It is stated that this serial will be by far the biggest thing Pathe has ever done in the serial line, and that it is to be the forerunner of a serial program for 1918 such as has never before been attempted by any company. The purpose of it is to keep the Pathe quality up to the new standard set by the Better Pictures-All-The-Time-Policy, which, with the announcement of a continued effort to assure exhibitors reasonable profits is the outstanding feature of Pathe's 1918 statement of ideas and ideals.

The transcontinental trip of J. A. Berst, vice-president and general manager, accompanied by a nation-wide investigation of exhibitor conditions in general and as regards Pathe in particular, reveal considerable discontent which, it is being found, the Pathe policies are doing considerable to decrease.

An important feature of Pathe's analysis is the fact that good serials are wanted now more than ever before, the future demand, however, pointing to a

class of pictures which has rarely been seen in the output of any company, but which exhibitors say has been best approximated in Pearl White's last success, "The Fatal Ring."

"The making of a good serial is a difficult thing, the secret being so elusive that many companies have tried again and again and found the path anything but strewn with roses," said F. C. Quimby, in discussing the plans of the company.

Mr. Quimby went on to quote figures showing the success of past Pathe serials, the facts revealed comprising the following:

Just as such magazines as the *Saturday Evening Post*, *Cosmopolitan*, *Pictorial Review*, etc., have built immense guaranteed circulations through serials the great majority of theaters have found the continued story the best means of guaranteeing patronage.

Pearl White is regarded as the greatest serial star, her popularity with the public being evidenced by the fact that more than \$25,000,000 has been paid by the people of the country alone to see her in "The Perils of Pauline," "The Exploits of Elaine," "The Iron Claw," "Pearl of the Army," and "The Fatal Ring." More than four thousand theaters have already booked the last named serial despite the comparatively short time it has been out.

"Basing the statement on our long and successful experience in gauging the public state, Pathe announces 'The House of Hate' as without any doubt far superior to any former serial produced by Pathe or anyone else," said Mr. Quimby.

EMERSON AND LOOS JOIN PARAMOUNT

Famous Director and Talented Scenario Writer Will Produce Photoplays for Famous Players-Lasky Corp.

An announcement of exceptional interest to the exhibitor, the public and to the entire motion picture industry has just been given out at the Paramount New York offices. It is to the effect that John Emerson, one of the greatest stage and motion picture directors in the business and his equally successful collaborator, Anita Loos, have been engaged by Jesse L. Lasky to provide a series of photoplay dramas for release by Paramount. The pictures will be distinctly individual and will be known as the John Emerson and Anita Loos Productions for Paramount.

Mr. Emerson and Miss Loos, at the termination of their association as director and scenario writer for Douglas Fairbanks' productions for Artercraft pictures, recently came to New York, and it was not wholly unexpected that their future activities would be in connection with the Famous Players-Lasky Corporation. The fact, however, that they are to be given carte blanche in their new association and are now enabled to continue to put forth the result of their best effort in their new productions for Paramount, is undisputably good news for the motion picture world.

Jesse L. Lasky, vice-president of Famous Players-Lasky and in charge of all productions of that organization, said on the occasion of the signing of the Emerson-Loos contract:

"There is little need for me to point out the fact that this new affiliation is one that we are all glad to see consummated. The work of Mr. Emerson and

Miss Loos speaks for itself. Judged by their past achievements, their success in the future is assured. Exhibitors and public have come to know the value of the Emerson-Loos collaboration in the picture drama, a collaboration, however, that demands and must receive the support of an organization prepared to



MABEL NORMAND AND TOM MOORE.
In Goldwyn Film, "Dodging a Million."

BERNHARDT VIEWS GOLDWYN'S "THAIS"

Noted French Actress Beholds Mary Garden in Famous Screen Production

"Superb! Marvelous! Exquisite!" Such were the words drawn from the lips of Sarah Bernhardt by the art of Mary Garden, as the great French actress witnessed it at her visit to the Strand Theater, New York, to see the screen "Thais."

Herself no stranger to the screen, Mme. Bernhardt's eagerness to see "Thais" was twofold. First, to honor Anatole France, the author of "Thais," who is a member of the French Academy, like herself, and to attend the premier of her friend Mary Garden. And, as the world's greatest actress later said, it was also to see the advance made by America cinema production over the pictures in which she appeared some years ago.

In order that she might have ample time to rest before appearing for her daily matinee of "Jeanne d'Arc" at the Palace, Mme. Bernhardt asked her representative to arrange for her to attend the earliest showing of the Goldwyn production. Accordingly, seats were reserved for 1 o'clock, and Mme. Bernhardt entered the Strand in her wheel chair, accompanied by M. Deneubourg of her company, a secretary, and Hamilton Revelle, who plays in "Thais." The party attracted little attention, Mme. Bernhardt being veiled, and with no difficulty she was assisted to her seat.

Through Hamilton Revelle the tragedienne's impressions of the Goldwyn film were communicated. "It is exquisite," Mme. Bernhardt said. "The mise en scene is marvelous and Mary Garden superb. Monsieur France's history of Thais has been reproduced with fidelity, richness and inspiration. It remains a magnificent example of American enterprise and skill."

give the proper artistic attention to the needs of production."

John Emerson is a big figure in the screen world today, just as a few years ago he was a commanding figure in the stage world. He is an example of what can be accomplished by highly specialized and constant training in the field where his activities lay. He was one of the first stage figures of leading prominence to see the present value and future of motion pictures.



NORMA TALMADGE.
In "Ghosts of Yesterday."

SOLDIERS APPEAR IN SELECT PRODUCTION

Norma Talmadge Has Support of Fighting Men in Coming Film.

Over a hundred men in Uncle Sam's fighting uniform who are soon to join the American Expeditionary Force in France, will be seen in Norma Talmadge's forthcoming Select production, "By Right of Purchase," in which she will be presented by Joseph M. Schenck. The picture calls for the reproduction of a scene in Hero Land, the great patriotic bazaar staged recently in the Grand Central Palace, and the soldiers and sailors of various ranks who took part in it, were asked to appear in Miss Talmadge's picturization of the spectacle. Their response was generous and aided greatly in the successful filming of the scene.

According to reports, this will be but one of the many interesting features of "By Right of Purchase." The story deals with a social butterfly, who makes a marriage of convenience, and finds herself in love with a husband seemingly indifferent to her charms. How she jeopardizes her own and her husband's happiness, and later works out their salvation on the battlefields of France, make up the essential details of the plot. As a vehicle, it affords Miss Talmadge exceptional opportunity for a display of her emotional gifts.

Miss Talmadge will again be supported by Eugene O'Brien as leading man. Mr. O'Brien has appeared with the star in a number of her more recent successes, such as "Poppy," "The Moth," and "Ghosts of Yesterday," and heads a notable cast in which are the names of Ida Darling, William Courtleigh, Jr., Charles Wellsley, and Florence B. Billings. The picture is being directed by Charles Miller, and, when completed, will be distributed by Select. Mr. Miller is being afforded every opportunity to produce a photoplay of exceptional interest.

NEW GOLDWYN RELEASE SHEET CONTAINS VARIED OFFERINGS

**Mae Marsh, Mabel Normand and Madge Kennedy Head Pictures
of Widely Different Appeal in Next Schedule**

Goldwyn Pictures, having just launched the impressive production, "Thais," starring Mary Garden, is to open the new year with three pictures which present three distinct varieties of star-and-story appeal.

Mae Marsh, Goldwyn's first star and premier player of comedy-drama, was seen Jan. 14 in a screen play that calls upon her for that fullness of emotional expression, that quality of pathos shot with wistfulness, for which the young actress is particularly noted. It is "Fields of Honor," made from the popular story by Irvin S. Cobb, which appeared in the Saturday Evening Post. It is a tale of trials and triumphs of a young French girl, who comes to America with her brother, her sister and her sister's Teutonic lover, just before the war. How the heroine wins happiness at last, after the French boy and the German have met on the battlefield, supplies the climax to the story. In the cast will be seen Vernon Steele, who appeared so successfully with Mae Marsh in "Polly of the Circus," and Marguerite Marsh, who has acted already in a number of Goldwyn Pictures. The director is Ralph Ince.

The second Goldwyn star scheduled is a player in marked contrast to Miss Marsh—Mabel Normand. Her unique personality, long familiar to picture patrons through her pioneer work in screen comedy, will be seen once more in motion picture theaters on Jan. 28,

through a vehicle supplied by Edgar Selwyn, playwright and manager, and A. M. Kennedy, director of productions at the Goldwyn Studio. It is called "Dodging a Million" and it displays a Mabel Normand clad in silks and ermine. As a maid in a modiste's shop, Miss Normand learns of a heritage of untold millions which is hers through the death of an unknown Spanish relative. The maid promptly blossoms forth in the richest of Hickson gowns and moves to the Ritz, where a wealthy young man, in the person of Tom Moore, makes her acquaintance.

With the addition of a mysterious stranger, who insists on edging his way into all of the heroine's daily comings and goings, the two pursue an eventful career involving a bottle of poison, the cat of a millionaire corset maker, irate bill collectors and the threat of death. The settings provided by the story include a fashionable restaurant where ice skating is the vogue, a glimpse of the Russian Ballet at the Metropolitan Opera House, a complete Fifth avenue modiste's shop with mannequins and frocks galore, and a battery of express elevators. The director is George Loane Tucker.

The last of the Goldwyn trio, to be seen Feb. 10 in first-run theaters over the country, is the Goldwyn "discovery," Madge Kennedy, who has proved so popular and effective in "Baby Mine" and "Nearly Married." As a contrast to the tense drama, shadowed by war, which is told in "Fields of Honor," and the swiftly moving mixture of comedy, mystery and thrills provided in "Dodging a Million," the newest vehicle for Madge Kennedy—"and her eyes and her smile"—will be "Our Little Wife," the famous Broadway play by Avery Hopwood.

It revolves about the perplexities of a bride who takes her three rejected lovers on her honeymoon and discovers that she has a violent and jealous husband who doesn't relish the consequent situations in the least. Edward Dillon, formerly with D. W. Griffith's coast staff, directs "Our Little Wife." In the cast are Marguerite Marsh, George Forth, Walter Hiers, Kampton Greene and William B. Davidson.

WAR FILM WANTED

Olcott's "The Belgian" to Have Special Print for Charitable Purposes

So great has been the demand for the use of Sidney Olcott's spectacle, "The Belgian," at charity bazaars and patriotic entertainments that the U. S. Exhibitors' Booking Corporation, by which the production is being distributed throughout the world, has been compelled to devote one print exclusively to that purpose. The number of requests already received for the production marks a tribute to the drawing powers of the photoplay, in which the well-known director has depicted with striking realism the invasion of the kingdom of grief by the Teuton horde.

The most recent presentation of "The Belgian" was given under the joint auspices of Frank G. Hall, president of the U. S. Exhibitors' Booking Corporation, and Mr. Olcott at the Hotel Astor before the Theater Club. More than 500 women viewed the production. "The Belgian" has also been shown for many other charitable purposes.



PAULINE FREDERICK IN "MADAME JEALOUSY."
Paramount Drama Written by George V. Hobart.

PARAMOUNT OFFERS FULL SCHEDULE FOR FEBRUARY

Exceptional List of Attractions Is Announced Including Pauline Frederick, Billie Burke and Enid Bennett

Paramount announces an exceptional list of attractions to be released during February. The month will start off Feb. 4 with a Pauline Frederick picture, "Madame Jealousy," an allegorical feature picture written by George V. Hobart, author of "Experience." This is the first time an allegory of this type has ever been presented in pictures, and it is confidently believed it will be one of the most popular features in which the Paramount star has ever appeared. The production was made on a lavish scale under the direction of Robert G. Vignola. Many of the scenes were taken in Florida and the interior sets for "The House of the Heavy Hours" are said to be exceptionally lavish.

On the same date a new picture in which Dorothy Dalton, a Thomas H. Ince star, figures as the headliner, will be released. It is called "Flare-Up Sal," a story which takes Miss Dalton into a part for which she is unusually well fitted. The scenic effects are said to be the best which Mr. Ince has ever obtained.

Vivian Martin will appear Feb. 4, in "A Petticoat Pilot," an adaptation of Joseph K. Lincoln's book, "Mary 'Gusta,'" providing a part well adapted for an exploitation of Miss Martin's charms.

Enid Bennett's first picture under Paramount, "The Keys of the Righteous," is a release for Feb. 11. Mr. Ince has provided a charming story for his young star and the result is awaited with keen anticipation.

Wallace Reid's next Paramount picture released Feb. 18, is to be "The Thing We Love." Patriotism in its highest form involving self sacrifice and loyal service to the Government is the keynote of "The Thing We Love." It is written by Beulah Marie Dix.

One of the most spectacular and interesting photoplays which Paramount is to release in February will appear on the 18th when "Hidden Pearls," starring Sessue Hayakawa will be shown to the public. Most of the scenes for this picture were taken at Hawaii, many of them on the edge of the crater of the Kilauea volcano where scenic effects have

been obtained never before duplicated.

Billie Burke's fifth picture for Paramount will be released Feb. 25. It is "Eve's Daughter," an adaptation of the stage play of the same name by Alicia Ramsey, played this season on Broadway by Grace George. In it Miss Burke has a part exactly suited to her ability. The direction is by James Kirkwood.

Another feature for the month of February announced by Paramount is "Huck and Tom," in which Jack Pickford is the star. This is an adaptation of part of the book, "Tom Sawyer," by Mark Twain, and is announced as being even better than "Tom Sawyer," released last month.

George Beban will appear, Feb. 25, in William B. DeMille's photo drama, "One More American," a patriotic subject and providing a characteristically lovable role for the Paramount character star.

Another release announced for Paramount in February is that of the first episode of "The Son of Democracy," featuring Benjamin Chapin as Abraham Lincoln.

Paramount's January releases include "The Guilty Man," "Jules of the Strong Heart," starring George Beban; "The Spirit of '17," starring Jack Pickford, to be released on the 14th. "Rimrock Jones," starring Wallace Reid on the 21st; "The Widow's Might," starring Julian Eltinge; "The Hired Man," starring Charles Ray on the 28th, and J. Stuart Blackton's second Paramount production, "The World for Sale," to be released on the 21st.

NILES WELCH SCORES

Niles Welch makes his first appearance in World-Pictures Brady-Made as the good-looking young husband disinherited by his father in "Gates of Gladness," in which Madge Evans and George MacQuarrie are the starred players. Mr. Welch has been featured with some of the most famous stars of the screen, and may be expected to have special prominence in coming World Pictures, based upon the good impression caused by his work with little Miss Evans and Mr. MacQuarrie.



REX BEACH.
Author of "The Auction Block."

NEW ANGLES FOR THE EXHIBITOR

FROM PRODUCER TO EXHIBITOR PLAN WORKED OUT IN DETAIL

Committee Appointed at Washington Convention Receives Support from House Managers in Many States

Louis L. Levine and Charles C. Pettijohn have worked out the details for the plan approved at the Allied Exhibitors' Convention held at Washington, Dec. 11 and 12, at which time five independent producers appeared before the body and proffered an idea for marketing pictures direct from producer to exhibitor. That convention agreed that the principle of direct dealing between producer and exhibitor should be seriously considered, and a committee was selected to attend to the details and work out a plan with the producers, who include the Frohman Amusement Company, Harry Rapf, Ivan and Triumph Film Company.

Mr. Pettijohn was requested to send telegrams (\$2 in number) into the various states where the addresses of prominent exhibitors and officers of the exhibitors' organizations were known by him. Over seventy favorable answers were received with many suggestions and ideas that have been invaluable. The result of Mr. Levine's and Mr. Pettijohn's work is given in a letter sent to officers of various exhibitors' organizations throughout the country, which follows in part, over the signature of Mr. Pettijohn:

"The five producers will pay the expenses of two or more prominent exhibitors to attend meetings called by exhibitors for the purpose of taking up this plan and to then and there explain details and to represent both the exhibitors and producers in the closing of contracts to put this plan into effect at the earliest possible moment. These same five independent producers, whose proposition was approved, realize and fully understand, from communications thus far received from prominent exhibitors, that they must make special feature attractions, based upon stories with box office values.

As a matter of fact, these same men have made and are making some of the greatest special features ever distributed and exhibitors have been buying them at very high prices through present distributing methods. Under this plan these five companies will compete with each other. Their profits are not to be divided, and the company making a highly successful feature will enjoy alone the producer's profits therefrom. These men can and they have pledged themselves to make pictures with box office values and drawing powers under this 'direct sales' plan.

I desire to here outline in greater detail exactly what these producers have in mind and those elements which in my opinion should appeal to the bodies of exhibitors throughout the country.

These manufacturers propose to manufacture and release fifty-two pictures a year, one each week.

These manufacturers are ready and willing to enter into direct business relations with the exhibitor to the end that the large cost and profit incident to the present methods of distribution of special feature films may be eliminated and they offer to the exhibitor their combined product upon terms which are as follows:

The pictures shall cost, together with prints, not less than \$25,000 and not more than \$50,000, the cost to be certified to by the manufacturer by his sworn statement.

To the gross cost the manufacturer shall add a sum equal to 25 per cent, which shall be his guaranteed minimum profit. This will make the gross cost of the pictures range from \$31,250 to \$62,500. This gross cost shall be taken up by all the forty-eight states in proportion to a just division based upon its number of theatres, number of cities, population, and all other data that goes to make up a fair quota for each state. Each state will have its allotment based upon this fair division and the exhibitors of each state shall absorb the quota assigned to them.

All revenue derived from distribution in excess of the minimum quota in each state shall be divided between the manufacturer making the particular picture and the exhibitors in each individual state using that picture—that is, 50 per cent to the manufacturer and 50 per cent to the exhibitors in rebates. In order to make up the gross allotment there must be secured in the United States, 2,700 days of bookings per picture.

You will note from the following schedule, the number of days' booking which we have figured for your state quota:

	Days
Maine	25
New Hampshire	10
Vermont	9
Massachusetts	87
Rhode Island	11
Connecticut	38

New York	375
New Jersey	87
Pennsylvania	205
West Virginia	33
Maryland	35
District of Columbia	12
Delaware	5
Virginia	24
North Carolina	24
South Carolina	15
Georgia	23
Florida	23
Alabama	16
Mississippi	15
Louisiana	27
Arkansas	24
Michigan	100
Ohio	156
Indiana	101
Kentucky	38
Tennessee	26
Illinois	188
Wisconsin	88
Iowa	125
North Dakota	26
South Dakota	26
Minnesota	101
Missouri	87
Kansas	86
Nebraska	56
Texas	75
Oklahoma	46
Utah	13
Colorado	25
Wyoming	24
Montana	8
California	80
New Mexico	8
Arizona	10
Nevada	4
Oregon	29
Washington	38
Idaho	18
Total	2703

"All amounts received in excess of these quotas would be divided as heretofore outlined, namely, 50-50.

You can readily see that all the receipts above the minimum quota above outlined would tend to reduce still further the cost to each exhibitor for the service, by reason of the rebates and the profits contemplated.

I suggest to you that this matter is of sufficient importance to exhibitors to warrant their earliest attention and that the proper way to bring it before them would be at an exhibitors' meeting, either through the state organization or through any organization you might suggest.

Let us have your answer to the next paragraph as soon as possible.

"LET US KNOW HOW SOON A MEETING CAN BE CALLED AND IF POSSIBLE I WILL ARRANGE TO EITHER BE PRESENT MYSELF OR HAVE SOME PROMINENT EXHIBITOR PRESENT WHO CAN FULLY EXPLAIN AND WHO WILL ALSO HAVE AUTHORITY TO ARRANGE DETAILS, SUBMIT CONTRACTS, ETC., IN ORDER THAT THIS PLAN MAY BE PUT INTO IMMEDIATE EFFECT.

"These producers have the necessary financial stability and organizations to put this proposition over and furnish exhibitors permanent relief for one release each week for a beginning and as many additional releases as are required through future developments of this plan. Exhibitors will be consulted as to the plans of production, class of stories, directors, etc. All that is now asked of the exhibitors of each state or section is for them to arrange, with the assistance and direction of this office, for their own distributing channels and to select themselves an exhibitor or distributor to route film for them, a man who is satisfactory to them. This constitutes the exhibitor's part of this plan.

Have you any criticism for this plan? Can you suggest anything better from your own standpoint? Can you offer anything in addition? Let us have your criticisms, comments and information on this subject!

This is a sincere plan to bridge the gap between the two permanent branches of the industry. The producers are ready. Let the exhibitors in each state unite on this plan and wipe out the present distributing abuses, viz: waste, advance deposits, unnatural competition, inflated rentals, lack of variety of productions, mad scramble of manufacturer to rush out "reels of film" rather than finished product, and many others.

(Signed) C. C. PETTIJOHN.
The address of Manufacturer to Exhibitor Direct Plan is 523 Longacre Building, New York City.

CONTRACTS FOR YEAR'S SHOWING

Small Town Exhibitor Does
Business in a Big
Way

A remarkable instance of the recognition by a "small-town exhibitor" of the value of the highest grade pictures is found in a contract, which in some respects is one of the most noteworthy that has ever been executed between a distributor and an exhibitor. This contract has just been signed by an exhibitor in the small California town of Los Banos.

The total population of Los Banos is 745 persons. The town, which is a noted duck-shooting center, lies in the San Joaquin Valley, 145 miles south of San Francisco. The exhibitor is Charles Guintini, and his theater is the Crescent.

The contract which Mr. Guintini has given Select Pictures stipulates for the showing at the Crescent Theater of all pictures produced by Clara Kimball Young, Norma Talmadge, Constance Talmadge and Alice Brady during the year of 1918. This embodies the four sheet Star series of pictures.

Mr. Guintini, at the time of signing his contract, gave a play-date for each new production covering every other week in the year, so that the Select output is contracted for and play-dates given for the entire year's output at the very beginning of the contract.

ADVERTISING VALUE

The widespread popularity of "Brown of Harvard," both in book form and as a speaking drama, is proving an unusually strong sales argument for the film version which the George Kleine System released Jan. 10.

Trade showings of the film, which was produced by William N. Selig, have been in progress for the past week at all Kleine branch offices, and many pre-release bookings resulted. It was reported.



JOHN P. MCCARTHY.

John P. McCarthy can boast of being the youngest and one of the most enterprising of managers, not only in Bridgeport but in the State of Connecticut. When not quite twenty-one, eighteen months ago, he was appointed by Mr. Poli to assume managerial capacity at the Plaza Theater, which position he has since successfully held. Deviating from the general program of vaudeville and pictures, which has always been a feature at this house, Mr. McCarthy was the first the past summer to show an all-feature big film program. Although young in years, Mr. McCarthy seems old in the theatrical game, and his up-to-the-minute successes speak accordingly at the Plaza, which houses capacity crowds.

AMATEURS WILL HAVE CHANCE AT GRAND CENTRAL PALACE

Exposition Committee Arranges for Try-Out in View of Public
—Modern Studio to Be Reproduced.

At a meeting of the show committee of the Motion Picture Exposition held recently at the offices of the National Association of the Motion Picture Industry and the Motion Picture Exhibitors' League, under whose auspices the Exposition will be staged, some interesting plans for novel features were discussed.

The opening is scheduled for Feb. 2 in Grand Central Palace, and judging from the array of leading film producers and equipment makers who have contracted for space, the event cannot help but be thoroughly representative of, and act as a stimulus to, the industry in general.

Arrangements are now being made to reproduce a modern film studio in one section of the Palace, and each day one of the prominent producing companies will "shoot" interior scenes of some big production. Special scenery and interior decorations for these will be brought into the building for the occasion, and the famous stars being featured will appear. Furthermore, these scenes are not to be enacted before a mere empty box with its crank buzzing, but the regular lights will be used and film actually

exposed. These sections of film will be developed, printed and shown at the exposition the following day.

Another "stunt" will be to permit amateur aspirants for a motion picture career to secure a try-out before the camera in a scenario especially written for the purpose. Ten who would be Mary Pickfords and ten youths who have yearnings to outdo Fairbanks and Chaplin will be selected at sight by a prominent director. Of course these aspirants, after having been "made up" for their respective parts, will have to undergo the ordeal not only of facing a director but also of bearing the gaze of a large audience of show visitors. Embryonic screen stars who possess sufficient nerve to do this without cracking under the strain may find themselves under contract with a picture producer shortly thereafter.

Various exhibitors will enjoy special days at the show. Sunday, Feb. 3, will be Pathe Day; Tuesday, Feb. 5, is to be Universal Day, and other special days are to be selected by the other big companies.

BOOKING FAR AHEAD

One of the most important bookings yet recorded for the "O. Henry" series, released through General Film Company, is reported from Detroit, where the big Washington Theater has booked all of the two-reel Broadway Star Features which will be produced in 1918. Manager William Elliott of the Washington declares that the O. Henry pictures have more punch in them than many of the five-reel features.

RUN IS EXTENDED

"The Planter," starring Tyrone Power and released by the Mutual Film Corporation as a special, smashed records at the Strand Theater at Duluth in New Year's week. C. L. Hiller, the manager of the Strand, booked "The Planter" for three days but on Jan. 3 he wired the Minneapolis branch of the Mutual as follows: "Planter breaking house record. Will hold over for week."

OUT OF THE ORDINARY

Sawyer and Lubin Prepare Novel Exploitation Matter

Messrs. Sawyer and Lubin of General Enterprises, Inc., which organization is distributing on a state right basis the George Loane Tucker production, "Mother," have completed arrangements for an extensive line of exploitation matter to accompany the McClure Pictures feature. To take the place of the usual hackneyed synopsis, Sawyer and Lubin are issuing the complete story of "Mother" in abbreviated novel form, made up with an attractive cover and so designed as to fit the pocket easily. An extensive press sheet has been prepared in which is incorporated appropriate stories for program and newspaper use, biographical sketches of George Loane Tucker, the producer; Eden Philpotts, the famous author, and Elizabeth Risdon, the beautiful young star of the production. The press sheet also contains the poem "Mother."

OPEN MARKET



STATE RIGHTS

WORK TO BEGIN FEBRUARY FIRST Date Announced for Start of Frank A. Keeney's Productions

February 1 is the date definitely announced by the Frank A. Keeney Pictures Corporation for the beginning of its work of producing feature photoplays. The scenario for the first picture is now well in hand, but the title will not be given out until later. The star will be Catherine Calvert, the young widow of the late Paul Armstrong, playwright, and the director James Kirkwood, who has entered into a year's contract with the Keeney concern. Benjamin S. Kutler, formerly scenario editor for Augustus Thomas and Famous Players and Players and author of numerous screen successes, is writing the scenario.

Mr. Keeney is essentially a showman and has impressed his forces with the idea that in all his pictures he wants life, action and thrills. At his suggestion there will be introduced in the first picture a number of scenes of an unusual character, which will be likely to cause a good deal of talk.

Pending completion of a new studio for the Keeney productions, negotiations are practically complete for a studio of one of the big companies in New York, in which the earlier pictures will be made.

"There will be no 'chocolate' in any of my pictures if I can help it," says Mr. Keeney. "I want pictures with a punch. I intend to have other stars besides Miss Calvert and to choose them, as I have chosen her, on a basis of youth, beauty and dramatic ability. I don't intend to present anyone who has been famous in any other branch of the profession, but can't make good in pictures. The patrons of the photoplay nowadays don't seem to care a great deal for names unless they are attached to merit."

BRENON WORKING ON "FALSE FACES" Night Scenes Predominate in Louis Joseph Vance's Melodrama

Herbert Brenon evidently does not believe in giving himself a moment's breathing space. A few days ago it was announced that "The Passing of the Third Floor Back" was completed and that "False Faces" was to be the next subject that Mr. Brenon would tackle. Now further word comes from the Brenon studios that already a number of scenes have been taken and that others are following in quick succession.

The novel, "False Faces," or the sequel to "The Lone Wolf," has just been completed in serial form by Louis Joseph Vance in the *Saturday Evening Post*. It is typical melodrama, replete with thrilling incident and exciting situations. Scenes on board a submarine, pistol fights, tense moments through which a fearless hero piles his way, abound in the picture.

Louis Joseph Vance is famed for the rapid fire with which one situation follows another in his novels. "False Faces" consists of 75 per cent. night scenes, so the regular order of things at the Brenon studios has been somewhat reversed. They work by night and sleep by day.

From all accounts Bert Lytell's role in this production is an appealing one. The character combines dauntless courage in the face of adversity, a winning personality that makes him attractive even to his enemies, and a charm of manner that disarms suspicion. Mr. Brenon expects to have this production completed in six weeks' time.

NIGH COMPLETING FILM Ambassador Gerard Assists in Making "My Four Years in Germany"

Director William Nigh is rapidly completing the final scenes for the big production, "My Four Years in Germany," which is being filmed from Ambassador James W. Gerard's book.

Ambassador Gerard has been of great assistance to Mr. Nigh, and has given his personal attention and consideration to the filming of the book. The whole story, beginning with the Zabern incident in Germany, which first aroused the civil against the military power, is told in rapid sequence.



APPEARING IN "THE GRAIN OF DUST"
Lillian Walker (left), Edith Day (right), in Crest Picture

STATE RIGHTING "CRUCIBLE OF LIFE" Sawyer and Lubin Add to Their List of Notable Pictures— Grace D'Armond Heads Cast

Following their previously announced scheme of increased activities in the matter of production and distribution during the year 1918, Arthur H. Sawyer and Herbert Lubin of General Enterprises, Inc., stated last week that they had acquired a new state rights offering. The latest addition to the string of pictures controlled by Messrs. Sawyer and Lubin is "The Crucible of Life," a seven-part society melodrama possessing sufficient war atmosphere to add timeliness and interest to the dominant theme. The story is an adaptation from the well-known stage play and novel, "Fairfax," written by Bartley Campbell and which attained wide success in the spoken drama and in the reading form.

"The Crucible of Life" was directed by Captain Harry Lambert, whose previous extensive military training and experience guarantees the utmost in realism for those scenes in the play depicting certain phases of the great war. A cast of prominent

screen artists, headed by Grace D'Armond, at present featured with Vitaphone; Jack Sherrill, who is well known to screen patrons, and Frank O'Connor, who played the original title-role in "Fairfax," has been entrusted with prominent roles.

This latest state rights offering, for which Sawyer and Lubin will act as sponsors, was produced by the Authors Film Company, from which concern General Enterprises, Inc., recently acquired the rights for the United States and Canada. The successful distributors on a territorial basis of the McClure features, "The Warrior" and "Mother," have planned an extensive exploitation drive in the interests of "The Crucible of Life" and for the purpose of giving the picture the prestige of a New York engagement, arrangements have been completed whereby the film version of "Fairfax" will commence a run at the Park Theater, New York, Jan. 20. Much interest centers in this unusual production.

ARRANGING FOR MASTERCRAFT PRODUCTION Isaac Wolper Talks of Aims of New Producing Company— Studios in Boston and California

Isaac Wolper, vice-president and general manager of the newly formed Mastercraft Photo-Play Corporation, spent several days in New York city last week arranging many details for the new company and left for Boston, where the Eastern studios are being built.

For a number of years Mr. Wolper has been one of the foremost men of affairs in Boston. A little over a year ago he became interested in the motion picture industry and since then has devoted his entire time making a careful study of the business.

In speaking of the Mastercraft Company, Mr. Wolper said: "After spending a great deal of time and money in carefully investigating the motion picture industry, I am thoroughly convinced that there is ample room for a picture organization operating on purely business lines and making productions of exceptional magnitude. The men who are my associates in Mastercraft Photo-Play Corporation are men of not only sound financial standing, but men who have really achieved distinction in large business enterprises and who are now going to devote their entire energies to the development of this enterprise upon which we are launched."

"In all our departments strictly business principles will be followed out. It is our intention to make no less than four or more than seven productions a year, but in making these productions we will spare neither effort nor expense in securing the finest talent obtainable to make photoplays that are really superior in all that the term applies."

"In addition to our studios in Boston, which when completed will cover fifty acres of ground, we will also have large studios in California. F. Eugene Farnsworth, president of our company, is in California at the present time looking after these details, and as soon as they are completed he will return to New York, where he will arrange the final details for the filming of the first production."

"Dr. Thomas Dixon, Jr., will be a member of the new organization, and I believe our first production will be an elaborate picturization of one of his works."

NO NEED TO WORRY

Harry M. Berman, sales manager of Jewel Productions, Inc., who is making a trans-continental tour in search of first-hand information as to national trade conditions, writes his home office from St. Louis that he sees "no immediate reason to worry over the prospects for the coming year."

BUYS "PARENTAGE" RIGHTS

Harry I. Carson, personal manager of Clara Kimball Young, has closed with Wid Gunning for "Parentage" for Michigan and Ohio, and will open the picture simultaneously in both states. It is his intention to carry on an extensive advertising campaign. "Parentage" has been breaking records in New England during the cold weather.

CLOSES WITH CHARLES STEVENS

Charles Stevens, president of the Super Features, Ltd., one of the largest of the Canadian independent distributing concerns, has returned to his home in Toronto after having obtained from the U. S. Exhibitors' Booking Corporation, the franchise for the Canadian distributing privileges to all subjects released by that organization.

Mr. Stevens' concern was selected by Frank Hall from among a number of other Canadian companies that were bidding for the territorial marketing rights, because it specializes in the distribution of important productions exclusively and has a most efficient system.

"NAKED HANDS" A WESTERN PICTURE G. M. Anderson Will Appear in Big Feature Productions

G. M. Anderson will revive one of his famous Western character studies on the screen in a series of big feature pictures of Western life. Mr. Anderson created in the past an individual type that has served as a model for Western heroes. He lent a distinct personality to them and all his stories had a peculiar wholesomeness. They depended upon action, had plenty of story, and very little if any problem, sex or political discussion.

Mr. Anderson has been identified with the legitimate stage for the past three years, but is still remembered with loyalty by his old picture clientele. In the legitimate, associated with L. Lawrence Weber and others he has made some notable successes. His return to the picture field will only be for a short time as he has several big productions in view for this and next season.

The first feature picture to be released is entitled "Naked Hands" and is in five parts. It relates a vivid story of western American life and presents the cowboy in all his natural atmosphere. It is said to be full of human interest, abounding in comedy and dramatic power and best of all is action from start to finish. It will also reveal this hero of the plains under new conditions that are promised to give the public a thoroughly enjoyable surprise.

PUBLIC UNCERTAIN

Carlton Accounts for Popularity of
"Grain of Dust"

"Exhibitors are learning through hard experience that it is poor business policy to count on their public before it is hatched," is the opinion of Carl H. Carlton, president of the Crest Pictures and producer of the film version of David Graham Phillips' *Saturday Evening Post* serial, "The Grain of Dust," in which Lillian Walker stars.

"One thing that is making exhibitors so keen to get 'The Grain of Dust' is that their following is ready-made," he said. "The fame of the novel, plus the fame of the dramatization used by James K. Hackett, has hatched a public which is already eager to see the screen version. There is no waste of energy in educating the public to the fact that 'The Grain of Dust' is a tremendously gripping story. They know that as soon as they glimpse the title of the picture."

The exhibitor who, in these decidedly unsettled times, books a feature without any background of public recognition, is usually gambling with his business prospects, so far as box-office patronage is concerned.

"It is only good sense to get hold of something that cannot help being a hit. 'The Grain of Dust,' directed by Harry Revier, and enacted by a cast headed by Lillian Walker and including a number of actors of star caliber is a sure-fire proposition."

BUYS "THE CAST-OFF"

George Backer Secures Thomas Ince's
Heart Interest Story

One of the finest feature productions ever made by Thomas H. Ince, "The Cast-Off," with Beatie Barriscale as the star, has been purchased by George Backer for distribution through Four Square Pictures. The photoplay is in six reels, and was directed by Raymond B. West, under Mr. Ince's direction.

Experts who have seen "The Cast-Off" at a specially arranged private showing agree that it is one of the strongest in its heart appeal, which has been produced in the last three years. The story is by C. Gardner Sullivan, and is not alone gripping in its drama and pathos, but has bits of appropriate comedy and human touches that are very real.

PRODUCTIONS CO. SALES

W. H. Productions Company announces the following sales during the past week: The rights to William S. Hart in "The Bandit and the Preacher" in five reels to the Wisconsin Film Company, Milwaukee, Wis., for the State of Wisconsin.

The rights to William S. Hart in "The Hell Hound of Alaska" were disposed of to the same company. Other notable productions have changed hands recently.

CURRENT FEATURE PHOTOPLAYS PASSED IN REVIEW

"The Wild Strain," Vitagraph; "Jules of the Strong Heart," Paramount; "Rose of the World," Arctcraft; "The Birth of Democracy," Franco-American; "The Beautiful Mrs. Reynolds," World

"THE WILD STRAIN"

Five-Part Comedy Drama by George Ran-
dolph Chester and Lillian Chester. Feat-
uring Nell Shipman. Produced by Vita-
graph Under the Direction of William
Wadsworth.

The Players—Nell Shipman, Alfred Whit-
man, Otto Lederer, Mrs. Buskirk, Edward
Alexander, Mrs. Ruth Handforth and R.
Bradbury.

POINTS OF INTEREST.

The appealing personality of the star.
An amusing satire containing bright sub-
tleties and realistic circus scenes. The good
judgment in selecting types.

"The Wild Strain" is an amusing satire
that points a moral for those who believe
in family portraits—and things like that.
There was a splendid idea for satirical
treatment and in the main points it was
well developed. An added interest was
presented in showing some really good
circus scenes and these will appeal to
all who view the film for they have been
realistically staged. A role of many op-
portunities was offered Nell Shipman in
the person of Winifred Hollywood, the
product of a long line of sanctimonious
ancestors with the exception of one—a
pirate who was always spoken of in hushed
tones. Needless to say, Miss Shipman acted
with her usual charm and ability and was
both demure and impish, as the spirit
called. She rode her horse with skill and
made a pretty picture on the circus pony.

Winifred Hollywood shocks her pro-
spective in-laws by appearing as a normally
healthy and active girl instead of a staid
and sober maiden, consequently they insist
upon nullifying the engagement to their
son, Harold Burton. Winifred is punished
by her parents and resolves to become a
real Hollywood, but again a gay moon
beckons and she leaves home to join a
circus.

But on the road she overhears a plot to
rob Harold's bank and seeks to warn him.
She is taken prisoner by the thieves but is
saved by Harold, who fights a crowd of
thugs in a Fairbanks manner.

Of course, the entire village gossips be-
cause the young couple were away from
home all night, but they are thoroughly sat-
isfied when Winifred and Harold come home
married—and escorted by the circus folk
who had come to their rescue. And so the
Hollywoods and Burtons forgive their off-
spring and the picture ended.

In addition to Miss Shipman's charming
work as Winifred, Alfred Whitman was a
likable Harold. Smaller parts were well
taken by the remaining players.

"The Wild Strain" should prove popular
with picture patrons. Miss Shipman's name
should be featured by exhibitors.

H. D. R.

"JULES OF THE STRONG HEART"

Five-Part Drama Featuring George Behan.
Produced by Lasky Under the Direction
of Donald Crisp and Released by Para-
mount.

The Players—George Behan, Helen Eddy,
Charles Egle, Raymond Hatton, Guy Oliver,
Frederic Joy, H. B. Carpenter and Edward
Martin.

POINTS OF INTEREST.

Another of George Behan's well known
character studies. A story that would be
interesting without the added advantage of
Mr. Behan. Beautiful surroundings that im-
part correct atmosphere.

A strong and well constructed drama of
Canadian lumber camp life has furnished
George Behan with a vehicle for one of
his famous character delineations, which
class above the usual "vehicle" in that the
spectator's interest is not entirely consumed
with watching the central figure. Without
Mr. Behan, "Jules of the Strong Heart"
could be considered a fine photoplay. It
embraces a virtue story fraught with action
into which is injected a pleasing love in-
terest and there is a long period which
holds the onlooker tense with excitement
and suspense. That Jules, the chief char-
acter, is played by such an artist as Mr.
Behan becomes a distinct added attraction.

As Jules Lemaire, a high spirited, laugh-
ing and whole-souled French Canadian
woodman, Mr. Behan has a role in which
he finds opportunities for the exercise of
all his varied talent. The spirits, coupled
with an inflammable temper and almost
inhuman bravery makes up a character of
the sort that few besides he can portray
with such good results. The story depicts
the struggle of Jules to uphold the honor
of the father of the girl he has come to
love and at the same time take as good
as a mother's care of his friend's baby that
had been left with him.

Misjudged, and even tortured when he
goes for the payroll of the lumber camp
during a furious storm, Jules finally makes
good and wins the girl. The note of pathos
which Mr. Behan imparts so well, comes
when the baby is taken away from his care
by the father, who appointed Jules tem-
porary guardian and his scenes with the
child provide many enjoyable moments.
The storm scene is thrilling and when it
is taken into consideration that the hap-
piness of the characters we wish to see
win out depends upon the successful result

of Jules's journey through this storm the
suspense may be easily realized.

Mr. Behan is supplied with a strong
company in support and the direction of
Donald Crisp assures technical work down
to the last detail. The picture was photo-
graphed in a real lumber camp surrounded
with beautiful scenery, giving the produc-
tion a most pleasing atmosphere and
charm.

"Jules of the Strong Heart" will be a
tremendous success in any theater. It is
the kind of picture that everybody enjoys.
Large display of Mr. Behan's name should
be made in the advertising.

F. T.

"ROSE OF THE WORLD"

Five-Part Drama by Charles Maigne from
the Story by Agnes and Edgerton Castle.
Featuring Elsie Ferguson. Produced by
Adolph Zukor under the Direction of
Maurice Tourneur. Released by Arctcraft.

The Players—Elsie Ferguson, Wyndham
Standing, Percy Marmont, Ethel Martin,
June Sloane, Clarence Handyside, Marie
Benedetta, Gertrude Le Brant and Sloane
De Masher.

POINTS OF INTEREST.

The superb acting of Elsie Ferguson in a
role which affords unusually good histrionic
opportunities. The picturization of a popular
and timely story. The artistic production
and skillful direction. The beautiful scenery
and settings.

As Rosamond English, the heroine of
"Rose of the World," Elsie Ferguson con-
tributed to the screen one of the finest
performances ever given in expression of

of a woman capable of a great love. In
support, Wyndham Standing was a forceful
Captain English and Clarence Handyside
was a splendid Sir Gerardine. June
Sloane deserves special mention for her
natural and vivacious performance as As-
phasia, a simple and charming young girl.

In its direction, its acting and story,
"Rose of the World" is a picture of un-
usual merit. Elsie Ferguson possesses
great drawing power, and exhibitors should
advertise her extensively.

H. D. R.

"THE BIRTH OF DEMOCRACY"

Eight-Part Drama Featuring Lyda Borelli.
Presented by the Franco-American Films
Through the Export and Import Film
Company.

The Players—Lyda Borelli, M. Barni, M.
Novelli and R. Fabiani.

POINTS OF INTEREST.

A magnificent production. The striking
and effective acting of the featured player.
An excellent performance of Robespierre by
R. Fabiani. The director has handled the
many mob scenes with fine naturalness.

Not for a moment does anybody doubt
but that history repeats itself, but seldom
is the truth brought home to us with such
force as when we look back to the time of
the French Revolution and gradually come
to realize that by a queer coincidence the
events are being duplicated in Russia.
"The Birth of Democracy" visualizes this.
We see the picturization of events in
France in 1792-3, which, though not ex-
actly alike, are strangely similar to those
of some months past in the overthrow of
autocracy in the newest republic.



EXCITING MOMENT IN "THE WILD STRAIN."

Vitagraph Feature, Starring Nell Shipman with Alfred Whitman.

emotional power. Indeed, so graphic, so
sincere and artistic was her portrayal of a
difficult role, that it will long be remem-
bered and we doubt if it can ever be sur-
passed.

The story itself is admirably suited to
the needs of the screen and has been in-
terpreted by players of marked ability.
Much of the credit for the artistic produc-
tion belongs to Maurice Tourneur, who has
directed the picture with his usual skill
and understanding. His ability to present
colorful pictures of an Oriental nature was
seen to special advantage as many of the
scenes were laid in India. And in these,
the atmosphere of the East was faithfully
conveyed.

Rosamond English, believing herself the
widow of Captain Harry English, marries
Sir Arthur Gerardine. As her former hus-
band, Captain English, had won unusual
honors in the war, his country desires a
complete history of his life and asks the
aid of Rosamond in supplying the necessary
data.

It is in opening the box containing his
love letters to her and his diary of the
war, that she realizes the full strength of
her love for him and her aversion for Sir
Arthur. She returns to England to the
ancestral home of Captain English. There,
in his rooms, with his pictures and personal
belongings she is overcome with grief and
in an agony of remorse for re-marrying,
she begs forgiveness in prayer. She is taken
seriously ill, but recovers to find Captain
English at her side. He had not been killed
in the war, but merely captured. And
now she once more becomes "rose of the
world" to the man she truly loves.

Miss Ferguson was both beautiful and
appealing as the youthful bride—too child-
like to appreciate love. But it was in the
later scenes that she rose so superbly to
the character and showed the deep feeling

This picture follows the downfall of the
French autocrats, the rise to power of
Robespierre, his subsequent loss of leader-
ship through the dictatorial spirit of the
extremist that he was, which so easily be-
comes oppressive in its ascendancy. A vivid
account is given of the turmoil that fol-
lowed until a new leader sprang up and
order arose out of the chaos, and democ-
racy, a genuine democracy in the fullest
sense of the word, a right of rule by the
people in sensible measures, was born. It
does not take much exertion of the imagi-
nation to bring this down to the present
day in Russia, all except the climax.

Madame Fontani, played by Lyda Borelli,
is presented as the heroine of "The Birth
of Democracy"—beloved by Tallien, one of
the leaders in the struggles of 1792, ad-
mired by Robespierre and herself in love
with Jean Guery. Madame Borelli's per-
formance of the woman, who for purely
fictional purposes was shown to have so
much influence in moulding the outcome
of the revolution, is an excellent piece of
work and her extreme beauty enhances the
pleasure of watching her enact the nume-
rous scenes in which she appears and in
which she absolutely conveys her emotions.
R. Fabiani presents a striking figure as
Robespierre and the other members of the
cast do more than merely assist the lead-
ing characters, especially the actor who
interprets the role of Tallien. The players
are Italians and the picture was evidently
photographed in their country.

The director has given the production
scenic investiture of the most picturesque
type. The interior scenes are gorgeous, and
the atmosphere, and the exterior locations
and mammoth outdoor sets are truly won-
derful. In several of the scenes huge
crowds appear in bloody riots and often
merely peaceful gatherings, but always in
multitudes. To say that the director has

handled them expertly is not doing him
justice. He creates an awe-inspiring re-
ality. The costumes are in keeping with
the other artistic points in the film. But
before the picture is released to exhibitors
it would be wise to rearrange many of the
scenes. At times the story is confused.

When the continuity has been straight-
ened out exhibitors will have a feature
that should please. In advertising the pic-
ture it might be wise to draw the com-
parison between the French Revolution and
the recent trouble in Russia.

F. T.

"THE BEAUTIFUL MRS. REYNOLDS"

Six-Part Drama by Samuel M. Weller. Feat-
uring Carlisle Blackwell, June Elvidge,
Evelyn Greeley and Arthur Ashley. Pro-
duced by World Film Under the Direc-
tion of Arthur Ashley.

The Players—Carlisle Blackwell, Jane
Elvidge, Evelyn Greeley, Arthur Ashley,
Carl Girard, Robert Wiehe, Pinna Nesbitt,
Lionel Belmont, Justine Cutting, George
MacQuarrie and Rose Tapley.

POINTS OF INTEREST.

A picture of historical interest that has
been accurately and entertainingly pre-
sented. Four World Film stars in the lead-
ing roles. Atmosphere of the Revolutionary
period finely conveyed.

"In the Beautiful Mrs. Reynolds," World
Film presents one of the most romantic
episodes in early American history. The
revolutionary period contains much that is
interesting and picturesque, but the Hamil-
ton-Burr feud appeals most to the imagina-
tion. The two men—both so valuable to
their country—were enemies both in politics
and in love and struggled for supremacy
until the famous duel occurred which ended
so tragically for Hamilton.

In producing this story of historic fame,
World Film has taken advantage of the
dramatic possibilities and has presented a
picture teeming with action, and, with the
exception of one or two errors, has ac-
curately told the life stories of the two
figures who played so big a part in the
nation's history—Alexander Hamilton and
Aaron Burr.

The scenes of old Philadelphia have been
faithfully reproduced. There was all the
charm of old colonial architecture and the
interiors were done with painstaking care.
In fact, the direction as a whole, was very
good.

Beginning with the first cause for enmity
existing between the two, we follow the
affair over Margaret Moncrieffe—which re-
sults in Burr's desire for revenge—from the
political disagreements. From there we see
the attachment between Hamilton and Mrs.
Reynolds; we see Burr's desire to make
political capital of the scandal; we see Hamil-
ton's courageous confession of guilt in
order to prove himself above suspicion in
handling the Government's affairs and final-
ly we see the duel which resulted in his
death.

An excellent cast has been chosen to
play the leading roles. Carlisle Blackwell
played Hamilton, while Arthur Ashley, in
addition to directing the picture, gave a
forceful impersonation of Aaron Burr. June
Elvidge was seen to advantage as Mrs.
Reynolds and Evelyn Greeley was a charm-
ing Margaret Moncrieffe. Other characters
of historic interest were taken by the re-
maining members of the large company used
in presenting the picture.

Exhibitors should advertise "The Beau-
tiful Mrs. Reynolds" as a picture dealing
with one of the most famous episodes in
the nation's history. It should prove of
immense drawing power, both because of
its historical significance and for its cast
of popular stars.

H. D. R.

"VENGEANCE—AND THE WOMAN"

Serial Featuring William Duncan and Carol
Holloway. Produced by Vitagraph Under
the Direction of William Duncan.

Episode 5—"The Plunge of Despair"

The Players—William Duncan, Carol Hol-
loway, George Holt, Lex Allen, Vincente
Howard, Fred Burns, S. E. Jennings and
Pat Rooney.

POINTS OF INTEREST.

William Duncan's splendid acting and di-
rection. An episode teeming with action
and suspense. The sustained interest in the
story. The feats of great daring accom-
plished by the players.

In "The Plunge of Despair," Blake is
rescued by the loyal citizens of his town
from his desperate predicament and swings
to safety from the rope by which he was
suspended. He immediately sets out to re-
scue Bessie, but meets with no success.
Meanwhile, his saviors seek to round up
the outlaws, headed by Black Jack, but they,
too, are routed by the band. However,
Blake finally finds the trail and discovers
his wife opposite Eagle Rock. The only
means of reaching her is by crossing the
space on the telephone wires. This Blake
proceeds to do, and is almost successful
when the wires snap and he is plunged into
the whirling rapids below. Bessie, too, is
in great danger, as a bear threatens to tear
her to pieces, and it is in this state that we
leave the dauntless hero and heroine of
"Vengeance—and the Woman."

H. D. R.

SELECT SP PICTURES

JOSEPH M. SCHENCK

presents

NORMA
TALMADGE

"GHOSTS OF
YESTERDAY"

The gendarmes found Marston prone on the rug—La Fleur hovering over him.



Adapted by Miklos Considine
From the play "TWO WOMEN"
by RUPERT HUGHES
Directed by Charles Miller

"This isn't a very gay party, is it?" asked La Fleur, bored.



La Fleur's heart seemed to stop while she waited, and life itself to hang in the balance.

Distributed by
SELECT PICTURES CORPORATION
729 Seventh Avenue, New York City

Annual--Exposition

ISSUE OF

THE DRAMATIC MIRROR

of MOTION PICTURES and THE STAGE

Dated February 2nd, 1918

FORMS CLOSE THE WEEK OF JANUARY 21-28

REASONS WHY

ADVERTISING WILL PAY IN THIS
BIG ISSUE

YOU REACH THE BEST CLASS IN THE AMUSEMENT INDUSTRY, those who are individually big and successful.

YOU REACH NEWSSTAND AND SUBSCRIPTION CIRCULATION that has been established by 39 years of conservative, successful publication.

YOU REACH MANAGERS OF THEATERS everywhere in the United States.

YOU REACH PRODUCERS, ACTORS AND DIRECTORS EVERYWHERE in the United States.

YOU REACH BIG CIRCUIT DRAMATIC MANAGERS who book from 10 to 50 capacity houses and the one night stand managers who want to play features.

YOU REACH ALL INTERESTS IN THE MOTION PICTURE EXPOSITION that is to be held at the Grand Central Palace, New York, February 2 to 9.

ADVERTISING RATES

1 Page.....	\$125
1/2 ".....	65
1/3 ".....	44
1/4 ".....	33

CUT RATES

Column Cut.....	\$15
Two Column Cut.....	30
Three Subject Panel.....	50

[Across Page]

Cuts made from Photograph by Half-Tone Process

The advertiser can insert a small space
4 inches for \$12 or 2 inches for \$6

THE DRAMATIC MIRROR CO.

1493 Broadway, New York

"WOMAN AND WIFE"

Five-Part Drama from Charlotte Bronte's novel "Jane Eyre." Produced by Select Pictures, Under the Direction of Edward Jose. Starring Alice Brady.

The Players.—Alice Brady, Elliott Dexter, Helen Green, Helen Lindroth, Victor Benoit, Leonora Morgan.

POINTS OF INTEREST

The personality of Miss Brady, the star. The source of the picture which is Charlotte Bronte's famous book. Excellent acting, direction and photography in a production which might have followed the book more closely.

"Woman and Wife" is frankly a modernized version of a well-known novel, the story of which has been followed only where it was found conveniently applicable for screen purposes. At least it may be said that the result is not an improvement on the original material, but a first-class production has certainly been attained. Lovers of the book may be somewhat disappointed that the picture does not depict more faithfully the details of Jane's history, but they will find enough and more in the portrayal of Rochester's mad wife to satisfy. This detail of the picturization is most capably executed.

The story starts quite at the book's beginning, showing Jane's unhappy existence within the Reed household and her subsequent departure for the charity school. There, her love of children is established, and she eventually, after resisting the advances of an old Lothario, becomes a governess in the Rochester home. A little girl has been the fruit of Rochester's unhappy married life, and she now becomes the charge of Jane. The demented wife, meanwhile, dwells unbeknownst to Jane in the tower of the house, where she is cared for by the housekeeper, Mrs. Poole, and one night she steals a knife in hand, to the bedroom of Rochester. Her attempt at homicide is frustrated, however, and despite the uproar it occasions, Jane remains ignorant of her presence and identity.

In times that follow, Rochester proposes to Jane, and she accepts him. In the midst of their wedding ceremony, the demented wife again appears, and forces a true confession of the whole affair from Rochester. Jane denounces him and is about to leave, when the mad woman throws herself into a lake on the estate and is drowned. Jane then forgives the man she has come so deeply to love, and the scene closes.

Miss Brady's portrayal of Jane Eyre was quite excellent, the great earnestness and sincerity of her manner conveying, as it usually does, a most pleasing sense of reality. The performance of Helen Green, as the demented wife, was finely imaginative and almost unpleasantly convincing. The direction, by Edward Jose, was excellent.

Exhibitors will find this picture a satisfactory feature, but care should be taken not to trade too heavily in the advertising upon the source of the story, because patrons with whom it would carry weight, would be disappointed that the picture does not bear a closer resemblance to the book. Otherwise, the production is in all ways a good one and worth booking in the best of houses.

D. A. B.

"EVIDENCE"

Seven-Reel Drama by Jack Cunningham. Featuring J. Barney Sherry. Produced by Triangle Under the Direction of Walter Edwards.

The Players.—Audelle Higgins, J. Barney Sherry, Howard Davis, Pauline Starke, Eugene Corey, Edwin Jerbson and George Chase.

POINTS OF INTEREST

A murder-mystery drama of an interesting nature. A capable company in support of the star.

The interest in "Evidence" is held mainly by the nature of its story. For the idea back of the plot is good, and had the unnecessary activities of persons not essential to the story been eliminated, the picture would have gained considerably in strength and would have left the spectators in greater suspense concerning the outcome.

"Evidence" shows the power of circumstantial evidence, the too-frequent miscarriage of justice and the ever-primitive emotions aroused in a man finding his wife faithless. Here you will find the basis for a strong picture. And in many ways Triangle's production is worthy of praise, for though the action did drag, there were many moments that compelled our attention, for the power of the story demanded it.

John Corbin kills his wife upon finding her unfaithful to her marriage vows. He makes a full confession to the authorities, though he refuses to supply the motive because of his love for his son. But so blameless is his past reputation and so powerful the influence of his friends, that he is declared insane and sentenced to an asylum for a brief period.

Meanwhile the son, John Corbin, Jr., becomes engaged to Willis Hyde, daughter of Dr. Richard Hyde—the man Corbin had discovered leaving his wife's boudoir. But so great is Corbin's love for his boy that after his release from the asylum he witnesses the marriage of Willis to his son without disclosing his knowledge.

J. Barney Sherry gave a vigorous performance as John Corbin. Pauline Starke was charming as Willis and Audelle Higgins was acceptable as Mrs. Corbin.

Exhibitors should advertise "Evidence" as a feature containing a strong story of the popular mystery order.

H. D. R.

"WOLVES OF THE RAIL"

Five-Part Melodrama Featuring William S. Hart. Produced by Ince Under the Personal Supervision of Thomas H. Ince and Released by Paramount.

The Players.—William S. Hart, Volia Vale, C. Norman Hammond, Melbourne MacDowell, Billy Elmer and Thomas Kurthara.

POINTS OF INTEREST

After mentioning the presence and truly great performance of William S. Hart, the remaining features are of such even merit that it is impossible to determine one as better than another.

The story, which forms the basis of as thrilling and gripping a picture as William S. Hart has ever made depicts this favorite delineator of Western characters as the leader of a daring and notorious gang of bandits, who so terrify the officials of a Western railroad that a famous detective is sent to break them up. How Hart as Buck Andrade, meets this detective, how his reformation is brought about at the bedside of his dying mother, and how he does the work that the detective came West to accomplish, by overpowering him and using his clothes, fooling the railroad officials into thinking that he is the detective and then fighting the gang he used to lead, is the plot that furnishes the material for a succession of scenes that are exciting, replete with action and which hold the spectator in rapt attention with never a let-up.

Buck Andrade, a role that gives Hart ample opportunities to display his virile acting; his peculiar and appealing personality and to perform numerous daring deeds, finds his reformation made easier by the companionship and devotion of Faith Lawson, a young girl who has succeeded to her dead father's job as "towerman" at the Smoky Gap station. The pretty romance adds considerable interest to the strong story.

One among the many exciting moments in the picture is the scene where the ex-bandit rides along the railroad track after a runaway engine, catches up to it and then leaps from his horse into the cab while going at an astounding speed. This and numerous other hair-raising feats make "Wolves of the Rail" a distinct thriller.

Most of the scenes of the picture were photographed in the mountains of California, and a complete railroad station, switch tower and division superintendent's office were built for the production. Thomas H. Ince has brought his best craftsmanship to the fore in directing the picture, and the continuity is arranged expertly. Hart is given excellent support by Volia Vale, who has heretofore appeared as his leading woman, C. Norman Hammond, Melbourne MacDowell, Billy Elmer, Thomas Kurthara and a well-trained group of performers in minor roles.

"Wolves of the Rail" is such an excellent picture that it will stand close re-booking. The manner in which to advertise it is apparent.

F. T.

"THE FLAME OF CHANCE"

Five-Part Comedy-Drama by Francis Sullivan. Screen Adaptation by Harvey Gates and Elizabeth Haas. Produced by Triangle Under the Direction of Raymond Wells.

The Players.—Margery Wilson, Jack Mulhall, Anna Dodge, Wilbur Higbee, Percy Challenger, Ben Lewis, Eugene Corey and Lee Phillips.

POINTS OF INTEREST

The patriotic appeal. A story of the adventures of a young godmother to three soldier-prisoners, Margery Wilson's youthful charm.

Apart from the timeliness of the story, "The Flame of Chance" appeals to little but the patriotism of the spectator. It is quite possible that a young girl would feel timid upon meeting an adopted war godson, but it is not likely that she would don the clothes and attempt the manners of old age to cover her confusion. It was just this that Jeannette Contreau did in Triangle's production. And though Margery Wilson is both charming and talented, she could not cope with the difficult and somewhat impossible role she was called upon to play.

Jeannette Contreau adopts three prisoners of war in the German camps and comforts them with letters of cheer and boxes of goodies. It is when one of them, Harry Ledyard, is released and returns to America that she decides to greet him in old lady attire in order to save them both embarrassment. Partners in her scheme are her employer, Frederick Armstrong, and Mrs. Tibbits, her landlady.

Ledyard is devoted to his godmother and helps to shield her from investigating authorities when she is accused of sending secret messages to Germany in her letters to her "godsons." And chiefly through his efforts the real spy is found in the person of Jeannette's employer, Mr. Armstrong. Jeannette then reveals her youth to Ledyard and the two announce their desire to an immediate marriage.

Margery Wilson attempted to make the role of Jeannette plausible and was both pretty and appealing. Jack Mulhall played well the part of Ledyard, and Wilbur Higbee was an excellent type for Mr. Armstrong. Anna Dodge was seen to advantage as the good-hearted Mrs. Tibbits.

H. D. R.

(Continued on page 23)

Enid Bennett, now one of Thomas H. Ince's most popular screen luminaries, has just completed her first Paramount picture. It introduces this clever young Australian actress as an eighteen-year-old girl, who has been reared in the woods of Wisconsin in a sordid atmosphere.

STATE RIGHT NEWS

(Continued from page 17)

CLUNE PICTURE
NOW SEVEN REELS

"Eyes of the World" Is Cut
for Benefit of Picture
Houses

Notable among current productions, both for human interest and spectacular appeal, is the Clune production of "The Eyes of the World," which the Arrow Film Corporation is selling on the open market.

The production originally approximated twelve reels. It was received with warm applause on its original presentation in Los Angeles, and that success was repeated when the picture was shown at the Auditorium, Chicago. In a small city in Alaska it was shown for three consecutive nights to audiences composed of the same people, who paid \$1 a head each night to see it.

But in recent months the mandate has gone forth in unmistakable terms from experienced exhibitors that the era of ten-reel productions has ended. A change in public taste has manifested itself. The majority of motion picture showmen like to reserve to themselves the right, or at any rate, the opportunity of giving two shows a night, a thing not practicable where they are handling anything much over six or seven reels in length.

Yielding to influential representations on this point, "The Eyes of the World" has been carefully edited and cut down to seven reels, without sacrificing any of the gripping points of interest or spectacular thrills.

Shallenberger and Priest say that they will be delighted to screen the revised version of "The Eyes of the World" for any person interested in acquiring rights to it.

M. H. HOFFMAN
VISITS CANADA

Founder of Foursquare Pictures Starts on Tour of Exchanges

M. H. Hoffman, of Foursquare Pictures, left last week to visit the exchanges of this rapidly growing organization in Boston, Montreal, Toronto, and St. Johns. Apart from conferences with Samuel Rubenstein, of Boston, and general and division managers, J. J. Unger and M. C. Hughes, of Montreal and Toronto, Mr. Hoffman will meet the progressive exhibitors of New England and Canada.

"Foursquare Pictures," said Mr. Hoffman, "has undertaken to supply the increasing desires of exhibitors of independently booked pictures, and in order that their needs shall have every attention, I am anxious to give my personal attention—and as much time as is necessary—to seeing that they shall have the fullest co-operation we can supply."

"Trade showings of 'The Eagle's Eye,' the Wharton American Serial Supreme, which was written by William J. Flynn, recently retired chief of the United States Secret Service, which will shortly take place in the twenty-one cities where Foursquare exchanges are located, will increase the necessity of service to exhibitors of the fullest sort. There is every indication of steadily growing business, and in volume that is a barometer of the future prosperity of the trade."

PREPARING FOR
TRADE SHOWING

Opening Episodes of "The Eagle's Eye" Will Be Screened Soon

Leopold Wharton, of the Wharton Brothers, producers of Chief Flynn's secret service exposure of Imperial Germany's spy system in this country, "The Eagle's Eye," with Courtney Ryley Cooper, who is writing the scenario of the Chief's story, spent three days at the Wharton studios at Ithaca last week assisting in making ready the first three episodes for the trade showing, scheduled for Friday morning, January 18, at the Strand.

Leopold Wharton's activities in connection with this production so far have been confined to the filming of special scenes and locations in New York, Washington, and other large cities, which has greatly expedited the progress of the production. The work at the studios has been directed by Theodore Wharton.

Leo Wharton expressed his gratification, on his return to New York, over the progress that had been made and the results attained in the first three episodes, both in photography, dramatic effect and distinct novelty of story.

Mr. Wharton said he did not like to pose as a prophet in connection with the work of his studios, but he would venture to say that "The Eagle's Eye" is destined to prove one of the big screen novelties of the season and a box-office record-smasher.

Goldwyn Pictures

A Clutch in the Throat
A Tug at the Heart
And a Tear in the Eye.

THESE—and a smile—are the biggest box-office elements that can be put into any motion picture.

In a powerful new Goldwyn production your public is given a story of the heart for the mothers whose sons are "Somewhere in France," whose husbands are battling for Civilization; whose daughters are serving Humanity under the emblem of the Red Cross.

In it, also, the millions left behind will learn how "they also serve who stay at home." In response to the prevailing exhibitor and public demand for thrilling emotional drama Goldwyn presents

Mae Marsh
in
Fields of Honor

By Irvin S. Cobb

The story of the shot that rang around the world; a picture of smashing action and suspense directed by Ralph W. Ince.

Released everywhere January 14.



GOLDWYN PICTURES CORPORATION
SAMUEL GOLDWYN EDGAR SELWYN MARGARET MAYO
President Vice President Editorial Director
16 East 42d Street New York City

REGRETS DELAY IN RAISING PRICES

Spokane Manager Believes Change Should Have Been Made
Sooner—Completing Plant of Washington Corporation

SPOKANE, WASH. (Special).—"I wish this war tax on theater tickets had come a year ago," said Mgr. Cohn, of the Liberty. "It would have made it much easier for the managers of moving picture houses. For months every exhibitor has been facing a constantly increasing rental on films, also a higher price on all material, and yet we have hesitated to advance prices, because we knew the public would look with suspicion upon such action. Now the war has come on and while the purchaser is paying 10 per cent increase we are facing a levy of 15 cents per reel per day in addition to the regular tax and the excess profits tax. We have made a slight advance in our admission prices, which would have been received much better by the public if the advances had been announced months ago, as soon as the situation justified it."

Progress on the plant of the Washington Moving Picture Corporation at Spokane is rapid. The big outdoor stage at Minnehaha Park is under way and the elevated viaduct

connecting the two main buildings is nearing completion. C. J. Ward, general manager of the company, is now en route to New York to let contracts for lighting equipment, and also to secure certain members for his staff. It is announced that the company will take films of action at the Bunker Hill and Sullivan mine at Kellogg, Idaho, in time for showing at the annual Northwest Mining Convention in Spokane, Feb. 11-17.

The Titan Feature and Photo Play Company has been organized here by J. D. Alexander, president; Eugene De Smeth, vice-president; R. E. Musser, treasurer; H. G. Looney, secretary. The men are all residents of Spokane, where Mr. Alexander has been in the electrical supply business for some years. He says the company will build a studio at once and that the films are to feature Spokane scenery and talent. He says his concern has made connections with film distributors in New York and London, assuring a market for the product.

REN H. RICE.

SALESMEN CONVENE

At the convention of the salesmen and sales managers of the Harris P. Wolfberg Attractions, held in Pittsburgh recently, Harris P. Wolfberg predicted one of the biggest years for the amusement business. He said that the quest for recreation would be stimulated instead of lessened by the war. Plans for the coming year were discussed at this convention, and in the evening a dinner was held at the William Penn Hotel, with Harris P. Wolfberg as toastmaster.

NEGOTIATIONS NOT COMPLETE

Jesse J. Goldburg wishes to correct the recently published statement that he had closed a contract with Henry Rapt to back the sale of "The Struggle Everlasting" and "An Accidental Honeymoon." Negotiations have not yet been completed.

"HIS DAY OUT"

The second two-reel comedy made at Hollywood, Cal., by the King-Bee Films Corp., starring Billy West, arrived in New York last week and is titled "His Day Out." The comedy is said to be replete with action and humor. It will be released Feb. 1.

WILLIAM L. SHERRILL

REQUESTS THE ATTENDANCE
OF
TRADE AND PROFESSION
AT
THE PRE-RELEASE SCREENING
OF
THE EPIC MOTION PICTURE

PRESENTING
THE PRE-EMINENT ACTOR

MR. ARNOLD DALY

IN

MY OWN UNITED STATES

A PHOTO-PLAY PRODUCTION OF POTENT PATRIOTISM

BY

MR. ANTHONY PAUL KELLY

DIRECTED

BY

MR. JOHN W. NOBLE

PRESENTATION PROMPTLY AT TEN O'CLOCK, THURSDAY
MORNING, JANUARY SEVENTEENTH, AT THE RIVOLI THEATRE,
BROADWAY AT FIFTIETH STREET, UNDER SUPERVISION
OF MR. S. L. ROTHAPFEL AND DR. HUGO REISENFELD.

APPLY FOR CARDS OF ADMISSION TO

THE FROHMAN AMUSEMENT CORPORATION

WILLIAM L. SHERRILL, PRESIDENT

EXECUTIVE OFFICES

TIMES BUILDING, NEW YORK

UNUSUAL PUBLICITY
LAUNCHED BY SPOORSpecial Advertising For "Men
Who Have Made Love to Me"

Realizing the power of publicity on such a national character as Mary MacLane, George E. Spoor is scheduling an unusual quota of advertising and publicity matter to precede and accompany her picture, "Men Who Have Made Love to Me," to be released through the Kleine system late in January.

The cumulative effect of the publicity already given the forthcoming screen appearance of the writer of "I, Mary MacLane," Mr. Spoor believes, has created considerable curiosity about the woman, which will go far toward lining up the public at box office windows.

Mr. Spoor's publicity department has just completed a special news matter sheet, distinct from the customary four page clip sheet that goes with all Mr. Spoor's Ultra features. This special sheet carries impromptu poses of the authoress as she really is. It gives, in amusing detail the recipe for the famous "Cold Boiled Potato High Ball," a concoction as startling as it is unique.

This special sheet is to be sent out broadcast to newspapers and magazines, which received previous stories at various intervals, together with cuts and mats.

Miss MacLane was given a special showing of her picture in the studio projection room last week and expressed herself as pleased and even surprised at the outcome of her efforts before the camera. She made the trip from New York especially to see the picture.

MAE MARSH AT STRAND

The Strand Theater presents another double feature bill of distinction. Mae Marsh is seen as the star in "Fields of Honor," the principal photo-dramatic attraction, and a condensed version of "The Mikado," Gilbert and Sullivan's famous comic opera, heads the musical program. The enthusiastic reception given "Carmen" last week has encouraged Manager Edel to continue the presentation of these pretentious musical features. As was the case in "Carmen," the story of "The Mikado" has been closely adhered to and the best known songs will be rendered by a capable cast of well known singers, including Arthur Aldridge, Marie Horan, Robert Pitkin, Irene Audrey, Alice McCann and Elsa Mahespadt. Special scenes have been painted for this production and the singers will appear in costumes.

"Fields of Honor," in which Goldwyn presents Mae Marsh, is a screen version of the popular *Saturday Evening Post* story of the same name by Irvin S. Cobb. Miss Marsh is supported by an exceptionally well balanced cast. "Animals in Midsummer," a Dittmars' Zoological picture; "Yellowstone Park," a scenic study in natural colors and the Strand Topical Review conclude the film part of the enter-

tainment. Mary Zentay, the violinist, appears as soloist, and the Symphony Orchestra, under the direction of Oscar Spireacu, renders Strauss' "Blue Danube" waltz and Rhapsodie Estana; Chabrier. On Monday afternoon the Strand Symphony Orchestra, under the direction of Oscar Spireacu, entered upon the nineteenth week of the popular afternoon concerts.



JANE VANCE
In "A Daughter of Uncle Sam"—(Jaxon).

EDNA GOODRICH
IN NEW FEATURE"Who Loved Him Best" Will
Be Mutual Star's Next Vehicle

Edna Goodrich's next Mutual photoplay will be "Who Loved Him Best?" a five-reel production in which Miss Goodrich is cast as a motion picture star and many of the scenes of which are laid in the Bohemian quarter of Washington Square, New York. It will be released Feb. 4.

"Who Loved Him Best?" was produced under the working title of "Art and the Woman" at the Long Island studios of the Mutual Film Corporation under the direction of Dell Henderson, who directed several of the previous Goodrich successes and who has been responsible for several of the Charles Frohman plays in motion pictures starring Ann Murdock, Olive Tell and Julia Sanderson, which have been released by the Mutual Film Corporation.

"Who Loved Him Best?" gives not only an intimate glimpse of the Bohemian quarter of New York City, a section famous all over the world, but it reveals the inside operations of a motion picture studio. Reel No. 1 opens with a thrilling scene in which the heroine shoots the hero, apparently in a lavishly furnished drawing room. The scene following reveals the inside of the studio, the sets, camera, big lamps and the director rushing forward to congratulate the star upon the effectiveness of her acting.

An able supporting cast has been selected to appear with Miss Goodrich in "Who Loved Him Best?" Director Henderson staged a great number of the scenes of the picture in their original settings because the scene of the play was so close to the studio that it was as easy and much more satisfactory to do so than to erect sets at the studio.

LIKES "BUD'S RECRUIT"

Notable success for a short subject is recorded in a booking of "Bud's Recruit," the first of the two-reel Judge Brown stories released through General Film Company. This boy-patriotic-comedy was tried out for two days in the Stanley at Philadelphia, following which it was booked for eighteen days on the Stanley circuit, according to Branch Manager Samuels of that city.

In line with the expansion of its business, W. H. Productions Company is now prepared to handle the exploitation of any independent production of merit produced on the market.

CURRENT FEATURES IN REVIEW

(Continued from page 20)

"GHOSTS OF YESTERDAY"

Seven-Part Drama from the Play by Rupert Hughes. Scenario by Mildred Considine. Produced by Jos. M. Schenck. Under the Direction of Charles Miller. Starring Norma Talmadge.

The Players.—Norma Talmadge, Eugene O'Brien, Stuart Holmes, John Daly Murphy, Henry J. Hebert, Ida Darling, Blanche Douglas.

POINTS OF INTEREST

The star, Norma Talmadge. The play, a screen version of the legitimate production. An excellent photoplay, well directed and portrayed, which might, for dramatic purposes, have been condensed a trifle in the last two reels.

"Ghosts of Yesterday" is further exemplification of the fact that, above all, it is the story which is most essential to the making of good photoplays. And a story this production has in the most complete sense of the word. Indeed, the error has been of abundance rather than paucity, for some of the details of the narrative's unfoldment might well have been dispensed with. But the picture, by and large, is a good one, because the story is a good one, and, other things being equal, the result is highly satisfying.

The role essayed by Miss Talmadge is a dual one, which comprises in the first reel, (in reality, a prologue,) that of a little consumptive seamstress, and in the other six, a dweller in the Parisian half-world. As Ruth Grahame, the seamstress, she prevents Howard Marston, a young prodigal, from shooting himself, and afterwards reforms and marries him. Their marital felicity is short-lived, however, and Marston presently departs for Paris, rich, now, from an invention, but a widower, with only the cherished memory of his dear departed. He sets up an establishment in Paris and then meets Jeanne, a dancer in the Bal Tabarin. The resemblance which Jeanne bears to Marston's late wife is so striking that his interest becomes strongly centered in her, and he asks her to pose for an unfinished portrait of the dead girl she resembles.

This arrangement, which Jeanne consents to, develops into a strong love interest between Marston and herself and a great deal of trouble with a rejected lover of Jeanne's, a Count Pascal. This finally culminates in an encounter between Marston and the Count, in which Marston receives a curious injury resulting in the perhaps permanent loss of his eyesight. It is then that Jeanne proves her great love for him in a scene which is neither more nor less than beautiful, and the picture closes.

Miss Talmadge's portrayal of the dual role cannot be praised too highly, for in both cases she caught the true spirit of the part. Eugene O'Brien, as Howard Marston, was particularly fine in his love-scenes, suggesting a tenderness of sentiment which was most arresting and appealing.

Exhibitors will not err in booking this picture. It is a strictly first-class production, excellently acted by a star whose name alone is a sufficient endorsement to insure unusual patronage.

D. A. B.

"A MODERN MUSKETEER"

Five-Part Comedy by Alan Dwan. Featuring Douglas Fairbanks. Directed by Alan Dwan and Released by Artcraft.

The Players.—Douglas Fairbanks, Marjorie Daw, Kathleen Kirkham, Frank Campbell, Eugene Ormonde and Tully Marshall.

POINTS OF INTEREST

Douglas Fairbanks as a modern D'Artagnan. The personality and amazing ability of the star. The beautiful scenery of Arizona's Grand Canyon for a background. A notable cast and an exceptionally fine production, in which a novel idea is enterprisingly worked out.

That most engaging and amazing of film heroes put his ear to the ground and heard the voice of the people. They still wanted to see him gallop across plains, turn hand springs, rescue maidens in distress—in fact, they wanted just what Douglas Fairbanks had always given them—a clean, wholesome story fitted out with a full set of stunts that Doug, alone could execute. But, in addition, "A Modern Musketeer" has a novel idea for its main plot, for in Doug, we see a twentieth century edition of that hero of the past—D'Artagnan of "The Three Musketeers" fame. And Doug amusingly acts scenes in which that swash-buckling gentleman cleans out an inn, and later, arriving with a Kansas cyclone, most cleans out the entire town of his birth.

As Ned Thacker, we see Doug, as a product of his mother's imagination and training—a gentleman too active in rescuing fair ladies in distress to suit the more quiet tastes of the Kansas home folks. So he takes his buoyant self to the Grand Canyon. There in God's own country he finds just what he had always dreamt of—a lady in need of his strong arm. He rescues her from the wealthy but worthless man her mother had chosen for her and later cleans out an entire tribe of Indians and "bad men" who had captured her. In the end he succeeded in winning both her hand and heart.

"The Modern Musketeer" provides Doug, with the best role he has had in some time. It fits his personality admirably. Some of the hair-raising stunts done by this athlete are—turning handspins on the edge of mountains, swinging up to perilous

heights on a none-too-stout rope, climbing to high places without aid and galloping in true Western fashion. In fact, he has outdone his former efforts in supplying stunts of a daredevil nature. In Marjorie Daw, his new leading lady, he has chosen well, for Miss Daw is both charming and beautiful to look upon. A truly all-star cast was seen in support and helped to uphold the excellent standard of acting maintained in Artcraft pictures.

The wonderfully beautiful scenery of the Grand Canyon in Arizona supplied the background. Alan Dwan deserves mention for his splendid direction and story. The sub-titles, too, were specially good, being pithy and straight to the point, and withal, spontaneous in humor.

The name of Douglas Fairbanks alone will draw capacity houses but exhibitors will find "A Modern Musketeer" an exceptionally fine vehicle for the star's personality and activities. H. D. R.

"THE LAW'S OUTLAW"

Five-Part Drama by Ethel and James Dorance. Produced by Triangle Under the Direction of Cliff Smith.

The Players.—Roy Stewart, Fritz Ridgeway, Harry Rattenberry, Norbert Cilla, Pete Morrison, Bob Thompson, Len Durham, William Ellingford, A. Hollingsworth and Percy Challenger.

POINTS OF INTEREST

A Western story with a surprise ending. Roy Stewart as a fearless sheriff outlaw.

In "The Law's Outlaw" the basic idea for its story was good and could have been used to build up a strong Western picture of the popular type. But both in the direction and in the acting, it lacked imagination and understanding and proved both commonplace and uninteresting. The action dragged and a perfectly obvious "surprise" ending was utilized to bring this picture to a happy ending.

The story begins with confusing election scenes out in the far West. The former deputy, Charles Easton, is defeated for sheriff and so loses his opportunity to win Rose Davison. He returns to his ranch to retrieve his fortune. There he is found by Rose, who asks his aid in discovering the thieves who first robbed and then beat her father. Easton consents and sets out with Ransford, the new sheriff, to Hawks Nest, the home of criminals.

News arrives down in the little village that Easton had become crazed and had killed Ransford and had taken refuge in Hawks Nest himself. But later developments show that it was a ruse on Easton's part to gain admittance to the thieves' den to capture them. He had hatched the plot with Ransford, who had not been killed, but was in hiding. Easton is now a hero and is accepted by Rose's father as a worthy son-in-law.

The acting in general was not up to the Triangle standard, but the material did not offer great opportunities, so perhaps the players should not be held wholly responsible.

H. D. R.

"THE KITCHEN LADY"

Two-Part Farce. Produced by Mack Sennett Under the Direction of Edwin Cline and Released by Paramount.

The Players.—Louise Fazenda, Slim Somerville, Glen Cavender, Alice Maitson and Eva Thatcher.

POINTS OF INTEREST

A fish, a cat and a bear. A large number of original comedy situations. The performing of such able farceurs as Louise Fazenda and Slim Somerville.

Did you ever see a cat that could register? or a bear that was not merely trained but could act; or a fish with histrionic talents, that would jump out of its bowl and bite the finger of its owner? No? Well, then, here is your opportunity to do so, and at the same time have one of the heartiest laughs you have enjoyed in some time.

Besides Louise Fazenda, who needs no introduction or recounting of her ability, Slim Somerville, the well-known elongated comedian, and Alice Maitson, she of striking beauty, the cast of "The Kitchen Lady," an hilarious Sennett comedy of boarding house life, includes a cat that registers surprise, fear, inquisitiveness, disgust and disdain, a bear that seems human and a fish that seems able to do anything but sing. The situations, conceived with novelty and originality, in which these queer characters get mixed up, and aided by the human players, provide a continuous laugh for two reels.

"The Kitchen Lady" will be found to be a valuable addition to any program. If the audience does not raise the roof we are greatly mistaken. F. T.

"HIS ROYAL HIGHNESS"

An unusual quantity of comedy contrasts with the numerous existing moments of "His Royal Highness," the next Carlyle Blackwell-Evelyn Greeley photoplay for World-Pictures Brady-Made, which is to be published next month.

The hero is the star football player of his college, a light hearted, reckless young fellow whose thoughtless manner of plunging into every adventure that presents itself keeps him in hot water most of the time.



The Thomas A. Edison Studios
Present

JAMES
MONTGOMERY
FLAGG'S

"GIRLS YOU KNOW"
Types of Attractive Americans

A series of twelve original, humorous single-reel stories featuring distinctive types of attractive girls.

First release Jan. 2, 1918
with succeeding releases every
two weeks thereafter.

Distributed by
THE GEORGE KLEINE SYSTEM
63 EAST ADAMS STREET, - - CHICAGO
Branches in all principal cities.



WORLD PICTURES BRADY-MADE

WILLIAM A. BRADY
Director-General.

WORLD-PICTURES

present

MADGE EVANS
GEORGE MacQUARRIE

in

"Gates of Gladness"

Directed by Harley Knoles



William S. Hart

ARTCRAFT

TOM TERRISS

Directing ALICE JOYCE

THE FETTERED WOMAN, by Robert W. Chambers
THE WOMAN BETWEEN FRIENDS, by Robert W. Chambers
THE SONG OF THE SOUL, by Shannon Fife



EDITH DAY



START RIGHT OUT WITH A BIG STATE RIGHT PRODUCTION. IT'S THE TALK OF THE TOWN. YES, EXHIBITOR IF YOU BOOK WITH US AT PRODUCTIONS, WE WILL PROTECT YOUR EXCLUSIVE RIGHTS DIRECT, OR THROUGH YOUR EXCHANGE. WRITE US TODAY STATING FULL PARTICULARS.

"SCREEN TELEGRAM" MUTUAL PROJECT

Twice a Week Issue to Take Place of Present News Film

"The Screen Telegram," a twice-a-week news reel, of a new type, is announced by John R. Freuler of the Mutual Film Corporation and various allied film enterprises. This release is to be available at Mutual exchanges beginning the week of March 4, according to Mr. Freuler's announced plans. It will follow up and supplant the Mutual Weekly, which is one of the oldest and long established news reels in the film trade.

"We have laid elaborate and promising plans for the production and assembling of the Screen Telegram," said Mr. Freuler, discussing the new release at his New York offices. "We arranged for an extensive system of foreign camera correspondence with a war news service from some new angles, which we expect will give an unusual attractiveness to the reel."

"I have been giving the news reels particular attention for a long period and I have come to the conclusion it has been a rather neglected field among the film producers. Improvements in this field have been very slow to come. Yet the enduring success of the Mutual Weekly and some of its better competitors, and their obvious value to the best theaters, prove the permanence of demand."

"In the production and assembling of the Screen Telegram we shall take advantage of all of our long experience in news film manufacture and distribution. While we are not ready to announce the complete staff of the 'Telegram' organization, it is sufficient to assure that we have arranged for the services of the best available experts in the newspaper and news film fields."

ARTCRAFT MOVES

Occupies Offices with Paramount—Changes Among Executives

Last week the offices used by Artcraft in the Godfrey building were given up and the entire staff was moved across town to the Paramount suite, 485 Fifth Avenue.

The publicity and advertising departments of the two organizations are to be merged and several departments are to carry on the work, with John C. Flinn in the position of general director of advertising and publicity, and Charles Burr as his assistant. Pete Schmid is to handle all of the trade paper publicity for Famous Players-Lasky, Paramount and Art-

craft, and he will have Hector Stryckman for his assistant. Charles Meyer will have charge of the publicity for the daily papers and Alf Hoteford is to attend to the magazine publicity. Jerome Beatty will be in charge of the trade paper advertising.

DANCE AT BILTMORE

A dance and supper given by the Motion Picture Directors' Association, will be held at the Biltmore Hotel, Jan. 26. The invitations, which were issued last week, were designed by C. K. Kusselau. The admission card is the work of the same artist, and they can only be purchased by those receiving invitations. The attendance is limited to six hundred.

The ballroom of the Biltmore is to be decorated by Joseph Urban, who has been instructed to spare no expense, and he has promised that his work will equal anything that he has ever done in this city.

TRADE SHOWING OF FROHMAN FEATURE

"My Own United States" to Be Revealed at the Rivoli—Special Musical Accompaniment

The pre-release trade and professional showing of the latest and long heralded Frohman Amusement Corporation's motion picture production, "My Own United States," in which is starred the pre-eminent actor Arnold Daly, delineating the historical character of Lieut. Philip Nolan, U. S. A., is set for the Rivoli Theater, Jan. 17, at 10 a. m.

The presentation will be under the direction of S. L. Rothapel and Hugo Reisenfeld, managing director and musical director, respectively of the Rivoli and Rivoli Theaters. Under the direction of these two men a special presentation and a special musical setting, which promises to be of spectacular import, are at present being prepared.

For more than four months the Frohman Amusement Corporation's department of productions, under the supervision of Director John W. Noble, has been actively engaged in photographing scenes for this production, and for more than seven weeks Director Noble and author Anthony P. Kelly, with the assistance of a corps of expert cutters and assemblers have been busily engaged in the completion of the assembly and arrangement of the production.

"My Own United States" is a production of particular significance, pointing as it does the most timely and potent patriotism. The producer has paid special and careful attention to the eliminating of all sordidness and morbidity in the matter of the picture of army life. In addition to the patriotic appeal carried in "My Own United States" there is in addition, a production of American pages of history, which have never been transferred to the screen through the exceptional offices of the motion picture. Facts and data have been

gathered by the author in collaboration, and through the courtesy of the New York Historical Society.

The reproduction of historical locations and settings has been faithfully executed from book plates and paintings and where such historical buildings or locations as are depicted in the production still remain unchanged, the scenes going to make up the production have been taken upon such exact locations. Through the courtesy of George Creel, of the Committee of Public Information and the United States Navy Department, considerable of the thrilling part of the production has been enacted aboard the old U. S. S. Frigate Constitution and also with permission of the War Department, the Frohman Amusement Corporation has been permitted to use a great number of troops and marines in the several battles.

Supporting Mr. Daly in his leading role of Lieut. Philip Nolan are Anna Lehr, in the role of Agnes Churchill; Charles E. Graham, Aaron Burr; Duncan McRae, Alexander Hamilton; Roy Applegate, George Washington; P. R. Scammon, Thomas Jefferson; Frank Murray, General U. S. Grant; Gerald Day, Abraham Lincoln; F. C. Earle, Andrew Jackson; Edward Dunn, General Wilkinson; Jos. Lederling, Col. Geo. Morgan; Thomas Donnelly, General Churchill; Claude Cooper, William Bayard; William Miller, Van Ness; Frederick Truse-dale, Mr. Pendleton; Marie Dutchette, Natalie Sommers; Helen Mulholland, Theodora Burr; Frederick Herzog, Admiral Stephen Decatur; Sydney Vray Bracey, Capt. Gautier; Mrs. Allen Walker, Mrs. Nolan; Mrs. Mary Kennison Carr, Mrs. Alexander Hamilton; Mr. R. Wongman, Dr. Hossack; Jack Hamilton, Lieut. Gaines.

EDISON'S "THE UNBELIEVER" COMPLETED

Picture Based on War Novelette Is Shown to Sixth Battalion Who Took Part In It

Thomas A. Edison's greatest contribution to the screen is the seven-reel production, "The Unbeliever," based on the war novelette, "The Three Things," by Mary Raymond Shipman Andrews, directed by Alan Crosland with the co-operation of the United States Marine Corps. The war scenes were staged at the U. S. M. C. cantonment at Quantico, Va., under the supervision of Colonel A. S. McLemore and members of his staff recently returned from France, where actual war conditions were studied at the Western Front.

L. W. McChesney, manager of the Thomas A. Edison studios, recently received the following letter from the headquarters of the U. S. M. C. at Washington where the production had been submitted for official approval:

"My dear Mr. McChesney:

"The Unbeliever" was projected on Monday afternoon in the auditorium of the new Interior Department building for the benefit of an audience of marine officers and marines and I have endeavored to get a consensus of opinion as to its merits; the opinion is unanimous that the production is excellent. There is no question as to its value to the Marine Corps."

"Very cordially yours,
(Signed) A. S. McLemore,
Colonel, Asst. Adjt. and Inspector,
United States Marine Corps."

Marguerite Courtot and Raymond McKee are the featured players and their respective roles, the Belgian refugee and the youthful Marine, afford the pair excellent vehicles for their widely different and appealing personalities.

Miss Courtot achieves a distinctive triumph through her interpretation of the brave little Belgian martyr, a part that represents the noble spirit of Belgium surviving victorious in the devastation wrought in the wake of the Hun. Raymond McKee as a U. S. Marine, carries the pep and punch of the U. S. A. into France and Belgium. The cast includes Darwin Karr, Karl von Stroheim, Earl Schenck, Kate Lester, Blanche Davenport, Gertrude Norman, Frank de Vernon, Mortimer Martini and Harold Hallacher.

Director Alan Crosland took advantage of the Marine Corps co-operation to the extent of casting several officers and non-commissioned officers in important "bits" and their representation of discipline together with the trained manoeuvres of the marine battalion give the appearance of the soldiery in "The Unbeliever," a convincing military atmosphere. The cast from the U. S. M. C. includes Major Thomas Holcomb, Major Ross E. Rowell, Captain Thomas G. Sterrett, Lieut. J. F. Horke, Sergeant M. Gill and Corporal Bob Ryland and the Sixth Battalion.

Before the production was finally assembled and ready for publication, Manager McChesney received an urgent communication from Major-General Barnett requesting a copy of "The Unbeliever" to be shown at the Quantico Cantonment as soon as possible, for the Sixth Battalion was to be sent to France. He interrupted the work of his organization, shipped the film to Quantico and the Sixth Battalion saw themselves in action.

"BILL" RUSSELL ENTERTAINS

Luncheon at Claridge Attended by Trade Press

William Russell, with Mabel Condon at his right hand, was host at a get-together luncheon given to the trade press at the Claridge, Jan. 10. Mr. Russell did not deliver an "informal" address, nor did the star of some of the best pictures Mutual has issued announce his future plans. He merely made friends with everybody in the room, while Peter Milne, the dancing reviewer, led first one, then another, of Mr. Russell's guests to the dancing floor. It was an enjoyable party for Mr. Milne and others.

Those present were: James Hoff, George Blaisdell, Margaret MacDonald, Moving Picture World; Milton Lowenthal, Theatre Magazine; Edna Earle, actress, Pathe company; Herbert Howe, representing Photoplay Journal; Joe Reddy, Dickson O. Watts, Morning Telegraph; Oscar Cooper, Leslie Mason, Exhibitors Trade Review; Miss Mommence, Mrs. Case, Vanity Fair; T. E. Olliphant, N. Y. Mail; Charles R. Condon, Photoplay; Lawrence Reid, N. Y. Review; Mrs. Burgess, Film Fun; Jim Beecroft, Exhibitors Herald; Alice Glenister, Saucy Stories; Peter Milne, Motion Picture News; Lynde Denig, Dramatic Mirror.

Albert E. Smith, president of Vitagraph, announces the engagement of Frank Bangs, the well-known theatrical photographer, as consulting photographic expert.



SCENE FROM "THE EAGLE'S EYE"

Serial Photodrama by William J. Flynn, Exposing Germany's Spy Plots

ORGANIZED OPTIMISM IS NEEDED MOST IN CANADA

R. P. Madden Returns to New York with Reports of Conditions
in Dominion—Advertising Drive Planned

The intensive exploitation in Canada, both by means of billboards and the daily publications, of the special productions released by the U. S. Exhibitors' Booking Corporation, embracing the Ince subjects, "The Zeppelin's Last Raid" and "Those Who Pay" and the Sidney Olcott spectacle, "The Belgian," has done much to help dispel the pessimism which obtained in Dominion film circles.

R. P. Madden, who recently went to Eastern Canada as special representative of the booking corporation, has returned to New York after launching the U. S. productions in a majority of the principal cities of the Dominion. He will remain here a few days and then return to Toronto where he will take charge of the distribution of U. S. subjects, making his permanent headquarters in the Toronto offices of the Superfeatures, Ltd., to which company has been allotted the Canadian distributing franchise.

Mr. Madden has submitted to Frank Hall, president and general manager of the booking company, a highly optimistic report of conditions in the Dominion in which he points out that Canadian exhibitors have welcomed the special productions of the United States, not only because they lend themselves to intensive exploitation, but also because they afford picture devo-

tees of the Dominion a relief from the monotony of program pictures and give the exhibitors an opportunity, long sought, to increase their prices of admission. In several instances he reports Canadian exhibitors have shelved program productions booked in advance and shown "The Zeppelin's Last Raid" and taken advantage of the opportunity to increase admission prices.

"What we need in Canada," declared Mr. Madden, "is a little organized optimism. The war has spread gloom throughout the Dominion and I have found that exhibitors, like men in other lines of endeavor, have fallen prey to a spirit of pessimism that for a time threatened to affect the film industry seriously."

"It is not exaggerating to state that the advent of U. S. pictures in the Dominion has done much to dispel the pessimism that threatened to undermine the business not long ago. An advertising drive embracing the use of daily publications, trade organs, billboards and special circulation, will be launched in the near future in behalf of all our releases. It is planned to bombard the populace for at least three months to establish the booking corporation firmly among the film concerns operating in the Dominion."

GOLDWYN FILMS ADVANCE PICTURES

Cleveland Critic Names Three Productions Among Year's Best
Dozen—Industry Shows Marked Progress

Each year in the young world of motion pictures is the most important one. Neither war nor the depression created by war can shake off the inherent optimism of the film man, nor can it quench the ambition which is part of every person concerned in making pictures, as writers on film matters are quick to concede.

The year just past has been significant, such critics as the dramatic editor of the *Cleveland Leader* have admitted in their annual reviews of the amusement situation in 1917. In every department of production there has been a steady advance. Progress and achievement were the keynotes of 1917, and with the passing of the New Year filmdom will doubtless look back upon another successful twelvemonth.

New directors, new stars, new authors and, in one notable instance, new companies were born. Through the establishment of the Goldwyn Picture Corporation, a number of well known artists and other masters of the details of stage setting cast their lot with the photoplay. Production has been placed on a firm foundation and the releases by standard companies are entitled to serious consideration.

Authors hitherto immune to the blandishments of the screen now submit their first efforts to the film manufacturers, the critic further concedes. A distinguished

woman playwright, Margaret Mayo, decided, during the year just past, to give up her highly lucrative stage work to devote herself to editing films. Not, as she said at the time, for financial profit, but because the newness of the film art attracted her. The identity of the celebrated mural artist and decorator who announced his decision to apply his art to the films is no secret. Hugo Ballin's was the determination which enabled the new producing organization to take first rank technically during the year of its inception.

The critic of the *Cleveland Leader* in continuing his analysis of the year's progress, names a dozen pictures which stand out in his memory as the best of the year. Of these, the newly created Goldwyn Pictures Corporation, which has been releasing productions for a scant four months, bags three, Madge Kennedy's "Nearly Married," Jane Cowl's "Spreading Dawn," and Mae Marsh's "The Cinderella Man."

Marked improvement was made in the matter of scenarios and more attention was paid to the story, its logic and plausibility than ever before in the short life of the motion picture. Altogether a general uplift was and is apparent in the silent drama.

ADVERTISING CAMPAIGNS ON LARGE SCALE

Vitagraph Officials Prepare for Release of "Over the Top" and
Other Special Productions

An advertising campaign of the most extensive character is planned by Walter W. Irwin, general manager of Vitagraph distributing organization, for "Over the Top," the big patriotic feature of which Sergeant Arthur Guy Empey, European war hero and author of "Over the Top," is to be the star. Mr. Irwin last week called a conference of his chief aids in the Vitagraph selling organization from various parts of the United States and Canada to discuss the campaign on the Empey picture and other important features which the company has in preparation. The conference brought A. W. Goff, assistant general manager; E. Auger, Eastern division manager; H. D. Naugle, Western division manager, and the advertising, publicity and sales promotion departments to the home office for a series of important meetings to discuss definite methods and expenditures to be employed.

In addition to mapping out plans for "Over the Top," Mr. Irwin and his lieutenants laid out campaigns for the exploitation of the patriotic feature which Vitagraph is making with the co-operation of the New York State Defense Council and for "The Woman in the Web," the next fifteen-episode serial which Vitagraph is to release following "Vengeance—and the Woman." Each of these productions, it is announced, will be backed by campaigns which will take in the United States and Canada.

In the case of "Over the Top," Mr. Irwin, it is announced, has completed arrangements whereby there will be a concerted drive from four different angles. For the benefit of exhibitors, Mr. Irwin calls attention to the fact that in addition to the advertising which will be done by Vitagraph, there will be combined efforts put forth on the part of G. P. Putnam's Sons, publishers of Empey's book, "Over the Top"; the McClure Newspaper Syndicate, which is run-

ning Empey's stories in scores of leading newspapers and will run "Over the Top" as serial about the time the picture is finished, and Lee Keedig, manager of Empey's lecture tour.

"This combination of advertising power, added to the great popularity which Empey and his book already have attained, will make 'Over the Top' the most widely known motion picture ever put out," said Mr. Irwin, "and we intend that the exhibitors of the country shall reap every ounce of benefit that concentrated publicity can give them."

Mr. Irwin declared that the campaigns in behalf of the other two big releases planned by Vitagraph—the spy expose in which Governor Whitman is to appear and "The Woman in the Web," the new serial—will be as widespread as that for the Empey feature.

FILM PLAYERS' BALL

The entertainment and ball of the Film Players' Club, Inc., at Palm Garden, Jan. 15, was largely attended. The men most responsible for the successful affair were H. O. Pettibone, president of the organization; J. M. Hannan, secretary and business manager and William Willis, Charles Roth and Charles Gaudier, who comprised the committee in charge.

Kitty Gordon's next two plays for World Pictures Brady-Made fall only a little more than a month apart. The first, "The Divine Sacrifice," is to be published Feb. 4, and the second, "The Wasp," will follow March 11. In the former Miss Gordon portrays a woman who gives up her dearest hopes for the sake of her daughter. In the latter, as the title implies, she is a person with whom it is not the safest pursuit in the world to trifle.

GENERAL ENTERPRISES
1478 BROADWAY NEW YORK, N. Y.

ANNOUNCE
A WORTHY SUCCESSOR TO
"WARRIOR" AND "MOTHER"
THE TWO BIG BOX OFFICE HITS OF THE YEAR

NOW READY FOR WISE STATE RIGHTS BUYERS
A STIRRING FILM ADAPTATION OF
BARTLEY CAMPBELL'S WELL-KNOWN BROADWAY SUCCESS "FAIRFAX"

THE Crucible of Life
7 REELS
PRODUCED BY AUTHOR'S FILM COMPANY

FEATURING
GRACE DARMOND
(THE DRAMATIC BEAUTY OF THE SCREEN)

SUPPORTED BY
FRANK O'CONNOR JACK SHERRILL
WINNIFRED HARRIS

STATE RIGHTS ONLY

GENERAL ENTERPRISES, INC.
1478 BROADWAY, N. Y. CITY
DISTRIBUTORS OF THE SUCCESSSES

THE ROBBERY AND THE DISCOVERY

HAMPTON DEL RUTH

EDITOR AND PRODUCTION MANAGER

MACK SENNETT---COMEDIES

CORINNE GRIFFITH

VITAGRAPH

JULES RAUCOURT

PIERROT in "PRUNELLA"
With MISS MARGUERITE CLARK

BESSIE LEARN

INGENUE LEADS

PRODUCTIONS OR PICTURES

Address care DRAMATIC MIRROR.

HENRY KING

DIRECTOR

MUTUAL PRODUCTIONS—Releases: "Souls in Pawn" "Bride's Silence" "Game of Wits" "Mate of the Solly Ann"

AMERICAN FILM CO., Santa Barbara, Cal.

NILES WELCH ADELE LANE

WITH

GOLDWYN

Address care DRAMATIC MIRROR.

Edward Jose

GOOD SUB-TITLES ARE AN ESSENTIAL

George Loane Tucker, of Goldwyn, Emphasizes Im- portance of Leaders

In all the acclaim which has greeted the work of Director George Loane Tucker exhibited in America since his return from England last Spring, hardly sufficient attention has been paid to one unusually effective element in his productions, the titling. As Director Tucker not only writes his own "continuity," but likewise superintends the physical preparation and printing of his "titles," both spoken and descriptive, it may be guessed that he sets a great deal of store by the character of the matter appearing on the screen between scenes.

"The story's the thing, of course," says Director Tucker. "I am the last man to deny that. But, given a story, good or bad, its final perfection, or its last hope of salvation lies in the titling of it. One great shortcoming today is the lack of realization, among many directors, of the importance of the title. Since I write my own 'continuity,' you may judge that I am most decidedly in favor of the director assuming a much larger part in the making of a production than many now take; and I feel that whether a director can write 'continuity' or not he should appreciate the importance of providing for the titles which appear in it, or which he may feel, in his rearrangement of the script, are needed.

"After the title is spoken by the character, or, if it is a descriptive title, after it has been definitely settled upon, there is still a great deal that an intelligent director can do to add to its effectiveness. I think that the day of the artwork title is about over. I feel sure that the moving picture itself—the still photograph come to life—can be further utilized than any of us have dreamed. In 'The Cinderella Man,' I made the experiment, which has seemed to many successful, of bridging a gap of time and emotion by a title in which the head of a violinist, a pair of dancing feet, a bell striking midnight and a short phrase were all used to indicate the passing of a night at a dance. Such titles, it must be admitted, however, are slow and laborious to make. But they are worth it, I am certain."

"BEAUTY AND THE ROGUE"

Mutual Feature with Mary Miles Minter Suffers Third Change of Name

"Beauty and the Rogue" has been selected as the title for Mary Miles Minter's forthcoming Mutual-American feature release, a five-reel production scheduled for Jan. 28.

The picture was produced under the working titles of "Robby" and "Mile. Tiptoe." It was directed by Henry King, who was responsible for the series of successful Gail Kane productions from the American studios and who directed Miss Minter in "The Mate of the Sally Ann," her last release. The story is built on the efforts of a well-meaning young woman to effect the reform of a crook, which results in the arrest of a handsome stranger, who afterward proves to be the man of her heart.

MISS YOUNG IN ACCIDENT

Select Star Has Narrow Escape in Auto- mobile Collision

Clara Kimball Young, the well-known Select Pictures star, had a narrow escape from death one morning last week, when the automobile in which she was riding collided with a street car at Ninetieth Street and Broadway.

Miss Young was trying out a new machine, which she had just purchased and was on her way to the studio in New Rochelle. As the chauffeur turned into Broadway at Ninetieth Street, the tires struck a glassy surface of ice and skidded sharply, throwing the back wheels of the automobile on to the tracks directly in front of an oncoming car.

In the collision that followed the street car tore a great hole in the back of the machine, barely missing Miss Young. The actress was showered with falling glass and splinters, but her lucky star was in the ascendant and she escaped without a scratch.

HAMMELL WITH GENERAL

J. A. Hammell, one of the most popular and best known ex-changemen in the film business, last week assumed charge of the New York city sales office of General Film Company, succeeding P. A. Block, who has been assigned to special work. Mr. Hammell leaves a responsible position with Pathe Exchange, Inc., to return to the General Film position he held until about six months ago. Prior to his retirement from the General Film family last year, Mr. Hammell had been continuously engaged in General Film service for many years, holding important positions in various departments.

Harry Hall, brother of Frank Hall, president and general manager of the United States Exhibitors' Booking Corporation, and himself a film man of long experience, has been promoted to a sergeant in the 365th Infantry at Camp Dix, Wrightstown, N. J., where he has been stationed for the last few months.

PHOTOPLAY FEATURES

PARAMOUNT

Jules of the Strongheart, George Heban, Jan. 14.
The Spirit of '17, Jack Pickford, Louis Huff, Jan. 14.
Rimrock Jones, Wallace Reid, Jan. 21.
The World for Sale (J. Stuart Blackton Production), Jan. 21.
The Widow's Might, Julian Eltinge, Jan. 28.
The Hired Man, Charles Ray, Jan. 28.
Madame Jealousy, Pauline Frederick, Feb. 4.
Flare-up Sal, Dorothy Dalton, Feb. 4.
A Petticoat Pilot, Vivian Martin, Feb. 4.
The Keys of the Righteous, Enid Bennett, Feb. 11.
The Thing We Love, Wallace Reid, Feb. 18.
Hidden Pearls, Sessue Hayakawa, Feb. 18.

ARTCRAFT

Rose of the World, Elsie Ferguson, Jan. 7.
Dead or Alive, Wm. S. Hart, Jan. 14.
Stella Maria, Mary Pickford, Jan. 21.
The Whispering Chorus, C. B. De Mille Production, Feb. 11.
The Song of Songs, Elsie Ferguson, Feb. 25.
Blue Blazes Haydon, Wm. S. Hart, Feb. 25.

GOLDWYN

The Auction Block, Ruby De Remer, Tom Powers, Dec. 2.
The Cinderella Man, Mae Marsh, Dec. 16.
Thais, Mary Garden, Dec. 30.
Fields of Honor, Mae Marsh, Jan. 14, 1918.
Dodging a Million, Mabel Normand, Jan. 28.

FIRST NATIONAL EXHIBITORS CIRCUIT

PETROVA PICTURE CO.
Daughter of Destiny, Olga Petrova, Dec. 23.

GREATER VITAGRAPH

The Blind Adventure, Edward Earle, Betty Howe, Jan. 7.
The Wild Strain, Neil Shipman, Alfred Whitman, Jan. 14.
The Menace, Corinne Griffith, Evert Overton, Jan. 21.
A Mother's Sin, Earle Williams, Jan. 28.
The Other Man, Harry Moray, Grace Hammond, Florence Dechon, Feb. 4.
The Woman Between Friends, Alice Joyce, Marc Maccherone, Feb. 11.
The Wedding of Princess Pat, Gladys Leslie, Frank Glendon, Feb. 18.
Cavanaugh and the Forest Rangers, Neil Shipman, Alfred Whitman.

TRIANGLE

Betty Takes a Hand, Olive Thomas, Jan. 6.
Man Above the Law, Jack Richardson, Jan. 6.
I Love You, Alma Reubens, Jan. 13.
Law's Outlaw, Roy Stewart, Jan. 13.
The Gun Woman, Texas Guinan, Jan. 20.
Mr. Butterfly, Darrell Foss, Jan. 20.
Evidence, J. Barney Sherry, Jan. 27.
Real Folks, Jack Mulhall, Jan. 27.

PATHE GOLD ROOSTER

THANHOUSER
The German Curse in Russia, Jan. 13.
The Cloven Tongue, Jan. 20.
The Other Woman, Jan. 27.
PATHE PLAYS
Innocent, Fannie Ward, John Milner, Jan. 27.
LAILA
The Little Patriot, Baby Marie Osborne, Dec. 2.
ASTRA
Vengeance Is Mine, Mrs. Castle, Dec. 16.
Over the Hill, Gladys Hulette, Dec. 30.

PLAYING "BUNKER BEAN"

Jack Pickford Will Appear in Screen
Version of Novel

Harry Leon Wilson wrote an exceedingly breezy story in "His Majesty, Bunker Bean," and in creating therefrom, a screen play Julia Crawford Ivers retains the qualities of the original in a remarkable manner. Those who have read the story will recall the characters of "Bunker Bean" and "the flapper," to be interpreted by Jack Pickford and Louise Huff, and will realize how well they are suited to the roles. The other characters will be portrayed by capable players and the production, which was directed by Wm. D. Taylor, will, it is said, leave nothing to be desired.

Jack Pickford is now in New York, but prior to his departure from California, he completed another picture with Miss Huff, to be released after "His Majesty, Bunker Bean," full details of which will be shortly forthcoming.

BRENON PRODUCTIONS

The Lone Wolf.
The Fall of the Romanoffs.
Empty Pockets.
Kismet.
The Woman Thou Gavest Me.

GENERAL FILM

JAXON
Fishes and Jabs Comedies.
FALCON
The Clean Gun, Kathleen Kirkham.
Feet of Clay, Margaret Landis, B. H. Grey.
Brand's Daughter, Kathleen Kirkham.
His Old-Fashioned Dad, Daniel Gilfeather, Mollie McConnell.
Zollenstein, Yola Vale, Monroe Salisbury.

BLUEBIRD

My Unmarried Wife, Carl Myers, Jan. 7.
Face Value, Mae Murray, Jan. 14.
Birdway Love, Dorothy Phillips, Jan. 21.
The Fighting Grip, Franklin Farnum, Jan. 28.
The Wife He Bought, Carmel Myers, Feb. 4.
Hands Down, Ruth Clifford, Monroe Salisbury, Feb. 11.

BROADWAY-WORLD

Stolen Hours, Ethel Clayton, Jan. 7.
The Strong Way, June Elvidge, Jan. 14.
The Beautiful Mrs. Reynolds, June Elvidge, Carlyle Blackwell, Jan. 21.
Gates of Gladness, Madge Evans, Jan. 28.

SELECT

The Wild Girl, Eva Tanguay, Oct.
The Moth, Norma Talmadge, Oct.
Magda, Clara Kimball Young, Oct.
Scandal, Constance Talmadge, Oct.
Over There, Anna Nilsson, Charles Richman, Oct.
Her Silent Sacrifice, Alice Brady, Nov.
Secret of the Storm Country, Norma Talmadge, Nov.
Shirley Kaye, Clara Kimball Young, Dec.
The Honeycomb, Constance Talmadge, Dec.
Woman and Wife, Alice Brady, Jan.
Ghost of Yesterday, Norma Talmadge, Jan.
The Marionettes, Clara Kimball Young, Jan.
The Studio Girl, Constance Talmadge, Jan.
The Lone Wolf, Bert Lytell, Hazel Dorn, Jan.
The Public Be Damned, Charles Richman, Mary Fuller, Jan.

FOX

The Kingdom of Love, Jewel Carmen, Dec. 23.
For Liberty, Gladys Brockwell, Dec. 30.
Stolen Honor, Virginia Pearson, Jan. 6, 1918.
Cupid's Roundup, Tom Mix, Jan. 13.
A Heart's Revenge, Sonia Marova, Jan. 20.
STANDARD
The Troublemakers, Jane and Katherine Lee, Dec. 9.
The Heart of a Lion, William Farnum, Dec. 16.
Du Barry, Theda Bara, Dec. 30.

PERFECTION FEATURES

EDISON
Salt of the Earth, Peggy Adams, Dec. 17.
ESSANAY
Small Town Guy, Taylor Holmes, Dec. 3.
The Dream Doll, Marguerite Clayton, Dec. 10.
Sadie Goes to Heaven, Mary McAllister, Dec. 24.

MUTUAL

Her Sister, Olive Tell, Dec. 24.
Her Second Husband, Edna Goodrich, Dec. 31.

Molly, Go Get 'Em, Margarita Fischer, Jan. 7, 1918.
The Imposter, Ann Murdock, Jan. 14.
In Bad, William Russell, Jan. 21.

BUTTERFLY

John Ermine of Yellowstone, Francis Ford, Nov. 5.
Fighting Wad, Wm. Stowell, Betty Schade, Helen Gibson, Dec. 3.
The Silent Lady, Zoe Rae, Gretchen Lederer, Dec. 10.
Beloved Jim, Priscilla Dean, Harry Carter, Dec. 17.
Bucking Broadway, Harry Carey, Molly Malone, Dec. 24.

METRO

HOLFE
The Outsider, Emmy Wehlen, Nov. 5.
YORKE
Paradise Garden, Harold Lockwood, Dec. 3.
The Square Deceiver, Harold Lockwood, Dec. 3.
Getting Even, Harold Lockwood, Dec. 31.
The Evening Trail, Harold Lockwood, Dec. 31.

METRO PICTURES CORP.

God's Outlaw, Francis Bushman, Beverly Bayne, Dec. 17.
An American Widow, Ethel Barrymore, Dec. 24.
The Eternal Mother, Ethel Barrymore, Dec. 26.
Daybreak, Emily Stevens, Jan. 7, 1918.
The Winding Trail, Viola Dana, Jan. 14.
The Eyes of Mystery, Edith Storey, Jan. 21.
Under Suspicion, Francis Bushman, Beverly Bayne, Jan. 28.

STATES RIGHTS AND INDEPENDENT GOLDWYN NEW YORK

The Manxman.
For the Freedom of the World.

CARDINAL

Joan the Woman, Geraldine Farrar.

GENERAL ENTERPRISES, INC.

The Warrior, Maciste.

FROHMAN

The Witching Hour, Audrey C. Smith, Jack Sherrill.
God's Man, H. B. Warner.

D. W. GRIFFITH

Intolerance.

WILLIAMSON BROS.

Submarine Eye.

UNIVERSAL

Idle Wives.
Where Are My Children?
20,000 Leagues Under the Sea.
People vs. John Doe, Harry DeMoor, Leah Baird.
Robinson Crusoe, Robert Leonard, Margarita Fischer.
Hell Morgan's Girl.
Even as You and I.

JULES BURNSTEIN

Shame.

SERIALS

PATHE
The Hidden Hand.
The Jet of Flame (9th), Doris Kenyon, Mahlon Hamilton, Sheldon Lewis, Arline Pretty, Jan. 26.
Cogs of Death, (10th), Jan. 27.

VITAGRAPH

Vengeance—and the Woman.
The Plunge of Destruction (5th), William Duncan, Carol Hallaway, Jan. 21.
The Lure of Hate (8th), Jan. 28.
PARAMOUNT
Who Is Number One? (12th), No Surrender, Kathleen Clifford, Jan. 28.
The Round Up (15th), Feb. 4.

JAXON
Daughter of Uncle Sam.
Jane Vance, Wm. Sorelle (1st), Jan. 19.

SEVEN PER CENT DIVIDEND

At a recent meeting of the board of directors of the Rothacker Film Manufacturing Company, held at Chicago, a cash dividend of 7 per cent, was declared on the preferred stock for the fiscal year of 1917. General plans for a large extension of business activities were outlined by President Rothacker and approved by the board.

While the details of these plans will not be divulged to the trade until later, it is understood that they embrace special operations in New York and on the Pacific Coast, as well as some new ventures of magnitude at the Rothacker studios.

A vote of thanks was given to the members of the First National Exhibitors' Circuit for their expressions of praise for the work done on first national releases by the Rothacker Laboratory.

Bryant Washburn, the Pathe Plays star, had his first opportunity recently at directing, when Richard Foster Baker, his director, was taken ill.

REISSUE POPULAR VITAGRAPH PLAYS

Edith Storey, Clara K. Young
and John Bunny Appear
in Old Favorites.

Another list of names illustrious in the screen world appears in the Favorite Film Features programs announced by Vitagraph for the weeks of Jan. 28 and Feb. 4. Edith Storey, Clara Kimball Young, Mary Maurice, John Bunny and numerous others are included in each of the four pictures selected from the Vitagraph library, the programs being made up as follows:

Jan. 28—"Children of the Feud," two-reel drama, featuring Edith Storey, with James Morrison, Ned Finley, Harry Northrup, Arthur Ashley and others, and "Getting Up a Practice," one-reel comedy, featuring Clara Kimball Young, Maurice Costello, James Morrison, Hughie Mack, and George Cooper; Feb. 4—"The Pirates," two-reel comedy, featuring Clara Kimball Young, John Bunny, Robert Goddard, Anders Randolph and others; "The Wings of a Moth," one-reel drama, featuring Florence Turner, Mary Maurice and L. Rogers Lytton.

Favorite Film Features were put on the market by Vitagraph about seven months ago and it is declared by the company that they are growing in popularity every week. Many of them are pictures which, a few years ago, were ranked as the best in the field, and they still retain their appeal in their re-edited and retitled form.

The features are issued in three reels each week, two of which are drama, and one comedy, or vice versa. As practically all the motion picture stars of prominence have been with Vitagraph at one time or another, the excellence of the acting is guaranteed and with modern handling of the films they make splendid fillers for a program.

"THE PRICE OF FOLLY"

Pathe's New Series of Two-Reel Dramas
Stars Ruth Roland

The most important problems of the present-day life are dealt with in "The Price of Folly," the series of eight two-reel dramas being released by Pathe. Ruth Roland is being co-starred in "The Price of Folly" with Frank Mayo. Both the stars have appeared in many Pathe features and are known for their work in Pathe serials.

"The Price of Folly" is an unusual series from every angle. The stories are from the pen of Will M. Ritchey, the author of the successful serial, "The Red Circle," and the scenario writer of "The Neglected Wife," another popular Pathe serial from the novels of Mabel Herbert Uner. Each one is complete in itself and deals in an interestingly vital way with present-day problems.

The entire series has been booked for a pre-release showing on the Marcus Loew Circuit of theaters. The release date for the series has been set for Jan. 20 by Pathe.

MADE AT BIOGRAPH

Spectacle Reveals Possibilities for Superior Workmanship at Studios

To gain an idea of the equipment and facilities available at the Biograph studios, producers will do well to note the elaborate sets in "Last We Forget."

The sets in this spectacle are unusually large, the light effects and photography perfect. They are an example of what producers can do when staging their productions at the Biograph studios.

The same facilities and service are offered to all producers by the Biograph studios, which may now be rented by the week or month.

VITAGRAPH SALES MANAGER

J. Lawton Kendrick has been appointed sales promotion manager of the Vitagraph distributing organization to succeed Gordon Laurence, now in training for the Naval Reserve Flying Corps.

Mr. Kendrick is a member of the Lambs Club and possesses a wide acquaintance in theatrical, newspaper and business circles. He was formerly sales manager for the Stewart-Hartshorn Company, roller shade manufacturers, but for several years has devoted his attention to editing and publishing two trade journals of which he is proprietor. These are the *American Carpet and Upholstery Journal* and the *Tobacco World*.

As part of his work as sales promotion manager, Mr. Kendrick will edit the *Vitagraph Family*, a weekly house publication.

TITLE CHOSEN

Following out the previously announced plan of Frederick L. Collins, president of the Petrova Picture Company, as to the method of titling the second starring vehicle of the Polish artist, a statement was made last week that the production following "Daughter of Destiny" on Madame Petrova's calendar has been successfully christened. "The Light Within" is the title given to the story in which the distinguished dramatic player will shortly be seen on the screens throughout the country. It is scenarioized by Mrs. L. Case Russell from her original story, entitled "Laurel Carlisle, M.D." and directed by Larry Trimble.

ACTIVITIES OF THE WEEK IN THEATRICAL WORLD

ACTORS' EQUITY ASSN.

London Players Do Not Have Full Understanding of Standard Contract

Members of the A. E. A. Are Most Earnestly Urged to Send in Reliable Addresses to the Office of the Association.



The last meeting of the Council was held in the Association rooms, 608 Longacre Building, Jan. 8, 1918. The following members were present:

Francis Wilson, presiding; Coburn, Cope, Deming, Gillmore, Purdy and Stewart. New members elected:

Cecil Allen, Lee Alton, Louis George Christy, Rose Dean, Dorothy Dickinson, Allan Dinehart, Robert Ellis, James L. Harrington, Philip E. Hubbard, Elaine Ivana, Leo A. Kennedy, Mento A. E. Lanshaw, Frank C. McHugh, Hugh O'Connell, Helen Simeot, Ethel Stanard.

Quite naturally, the U. M. P. A. and A. E. A. contract has not met with a full understanding on the part of London actors. Sunday performances and legal holiday matinees are things with which they do not have to cope as we do here. When the A. E. A. was started these practices had long been permitted without tangible opposition. Custom had made them a "property of easiness." On the other hand, actors salaries average higher over here.

There seems to us a special interest in the ensuing quotation from an account of a meeting of the Actors' Association of London held four weeks ago:

"The drafts of the proposed English standard contracts were then read. In the course of the discussion that followed, it was pointed out that the practice of paying for rehearsals was started by Sir Herbert Tree some time ago, but it was not followed up by the Association. Thirteen years ago, it was stated, Tom B. Davis paid half salaries for rehearsals and it was recalled that the late Mr. Kendall always paid full salaries for rehearsals."

The January "Equity" contains a most interesting story about the "Stage Women's War Relief," one that we are proud to publish. It is recommended as deserving the widest attention. In going over our membership files a few days ago, we counted fifty actors who are making good as soldiers and this number is by no means all. Those theorists, dressed in a little brief authority, who do not hesitate to classify theaters as "unessential" and who would ordain that actors may not gain a livelihood, should be made to guess again in the face of the stage people's substantial showing in war work.

Another perplexity has come to us. In reply to our inquiry of a manager, belonging to the U. M. P. A., and heretofore in accord with us, as to why he paid a certain company half salaries the week before Christmas, we received a letter containing this paragraph:

"This company, like most others touring this season, has lost money, and our office welcomed the opportunity to lay them off the week before Christmas, and so booked the route. But we received word that the principal members preferred to work on the basis originally agreed upon (i. e., the manager's old contract), not having had their salaries cut as many other companies have, and this they felt helps pay for their Liberty bonds. The route was accordingly re-booked to comply with this wish."

By Order of the Council.

"LEAVE IT TO JANE" TO CLOSE

This is the last week of the Bolton-Wodehouse-Kern musical comedy, "Leave It To Jane," at the Longacre Theater. Following its run of six months in New York, it will go to the La Salle Theater, Chicago, for an indefinite engagement.

"Yes or No" moves from the 48th Street Theater to the Longacre on Monday, Jan. 21.

"GIRL O' MINE" FOR BIJOU

"Odds and Ends of 1917," now at the Bijou, will be transferred to the New Northworth Theater on Jan. 28, and on the same night, "Girl o' Mine," a musical comedy by Philip Bartholomae and Frank Tours, will have its premiere at the Bijou. The cast of the new piece will be headed by Marie Nordstrom and Edna Wallace Hopper.

MANAGER OF "LIBERTY" THEATER

The War Department Commission on Training Camp Activities, on the recommendation of Marc Klaw, head of the Military Entertainment Service, has appointed Percy Weedon manager of the Liberty Theater at Camp Gordon, Atlanta, Ga.

DAVENPORT GIVES READING

Butler Davenport gave the first of a series of five addresses and dramatic readings last Sunday afternoon at the Bramhall Playhouse.

NINE NEW AMUSEMENTS FIRMS FORMED

Five Leading Film Companies Consolidate with Famous Players-Lasky—Charter Granted to "Follow the Girl" Company

ALBANY, N. Y. (Special).—Certificates of incorporation for nine newly organized theatrical and motion picture enterprises were filed with the Secretary of State the past week. All of the new companies are located in New York city, and have a total capital stock of \$78,750.

Five prominent film corporations have consolidated with the Famous Players-Lasky Corporation, having a capitalization of \$1,000,000. The merged concerns include the Famous Players, Jesse L. Lasky Feature Play Company, Aircraft Pictures, Cardinal Films, and the Paramount Pictures.

"The Follow the Girl" company has been chartered by the State, and the Benzar Pictures, Inc., with a capital of \$50,000 has taken out papers of incorporation.

A list of new firms follows:

The Benzar Pictures, Inc., New York city. To produce and deal generally in motion picture films of various kinds. Capital, \$50,000. Directors: Sidney Garrett, Thomas F. McMahon, and Bailey C. Elliott, 1400 Broadway, New York city.

Follow the Girl Corporation, New York city. To operate theaters and produce and exploit dramatic attractions and motion picture productions. Capital, \$1,250. Directors: E. J. Chambers, E. A. Reilly, and Grace Wilkinson, 1482 Broadway, New York city.

Words and Music Corporation, New York city. Theatrical and motion picture business. Capital, \$2,500. Directors: E. J. Chambers, E. A. Reilly, and Grace Wilkinson, 1482 Broadway, New York city.

Bacon-Racker Film Corporation, New

York city. To produce and present all kinds of motion picture films in dramatic or other form. Capital, \$25,000. Directors: Florence L. Devine, Emma Gold, and Jacob Hertzberg, 137 West 115th Street, New York city.

Carroll-Sheer Productions Company, New York city. To own and manage theaters and produce and present dramatic musical and other stage attractions. Capital, \$3,000. Directors: Harry Carroll, M. M. Wolff, and Gussie Barg, 220 West Ninety-eighth Street, New York city.

The Multiscope Corporation, New York city. Proprietors and managers of theaters, and to manufacture motion picture films and machines. Capital, \$7,000. Directors: A. Foshay, M. H. Bunce, and Russell Goldman, 1190 Madison Avenue, New York city.

Biddle Holding Corporation, New York city. To engage in the theatrical and motion picture business. Capital, \$10,000. Directors: Stirling D. Ward, Louis H. Reuter, and S. Parker Gilbert, Jr., 52 William Street, New York city.

Brenon Corporation, New York city. To conduct a general motion picture business in its various branches. Capital, \$1,000. Directors: Herbert Brenon, Alexander Heyfuss, and Benjamin J. Dewitt, 125 East Seventy-second Street, New York city.

G. S. and G. Amusement Corporation, Brooklyn, N. Y. Motion picture films, machines, and other appliances. Capital, \$4,000. Directors: Miriam Weinberg, Anna Silverman, and Ethan R. Katz, 25 Montague Street, New York city.

GEORGE W. HERRICK.

STRONG PROGRAM AT THE PALACE

Robert Edeson in Thrilling Sketch—Stella Mayhew, Lew Dockstader, Eltinge and Others on Bill

Julian Eltinge's engagement as the headline attraction at the Palace Theater has been extended for a second week. The seasons that he spent in musical comedy and motion pictures appears to have enhanced his vaudeville popularity, as it seems that he is more of a drawing power now than heretofore. Eltinge makes a comely figure in his female impersonations and he wears his gorgeous costume repertoire with a nonchalance and grace of a professional mannequin. His songs are pleasing and altogether his act is of unique excellence. This week he has added some new material to his offering, and a few new costumes are also included.

A feature new to New York vaudeville is Robert Edeson in a playlet entitled "Pearls." Mr. Edeson has been seeking a suitable vehicle for some time, and this one seems to fit him very well. The sketch has thrills, a punch, a surprise finish and appeals to vaudeville fans who want much action in a few minutes. Stella Mayhew, working as a breezy "single," is playing her third consecutive week at the Palace. She is a humorist of originality, and en-

tertains without effort, and never tiresome, which is more than sufficient excuse for retaining her for so long.

Lew Dockstader has a new act called "The Political Boss or the Power Behind the Throne." The veteran monologist specializes in humor arising out of political affairs and his latest satire on public affairs is cleverly written. James C. Morton, the large comic with a gross of stories, songs and jokes, presents a new travesty in which he is assisted by Marie Diamond. Other numbers completing a strong bill are Frances Kennedy, singing songs written by William B. Friedlander and Herbert Moore, and the La Bernier Dancers.

THEATER CLUB CELEBRATES

The Theater Assembly, Mrs. J. Christopher Marks, president, will celebrate its third anniversary, Friday afternoon, Jan. 18, in the Grand Ball Room of Hotel Astor. An attractive program will be presented in honor of the occasion. The Assembly has two thousand members.

STAGE PUPILS PERFORM

The pupils of the American Academy of Dramatic Arts and the Empire Theater Dramatic School, were seen in their first performance of the 1917-1918 season at the Lyceum Theater on Jan. 11. Excellent judgment was shown in the selection of plays and the young students were given splendid opportunities to display their talents.

The first offering of the program was a one-act play by Sada Cowan called "Pomp," which dealt with the efforts of an idealistic young minister to preach the gospel to a parish that desired only pomp and display. There was a love interest in the story that afforded Miss Rita Rommilly an unusually good acting part and she gave a sympathetic performance. Ian Keith was excellent as the minister and Lloyd R. Hudson, John Upton, Mann E. Hollner and Edith Gresham were seen to advantage in smaller parts.

A three-act comedy by C. A. de Lima called "A Second Look" completed the bill. The first and third acts take place in a Paris studio and the second in a small town in the United States. The story follows the careers of several art students in the Latin Quarter, and concerns in particular one Henry who is greatly enamored of a blonde model, but who is taken in hand by mother and settles down to married bliss with a suitable bride. His return to Paris five years later to find the model fat and slovenly disillusioned him and he is decidedly happy to have escaped a fate as the blonde lady's husband.

Herbert Barnes gave a breezy performance in a comedy part and the role of Henry was capably acted by Robert Craig. Walter Abell was a natural and manly George. Fay Walker contributed a performance of great promise in an important role. The mother was well acted by Clare Eames and Lyle Stackpole was a pretty and vivacious Jeanne. An unusually fine comedy bit was given by Louise Pryor. The remaining parts were capably handled by Mann E. Hollner as an ill-fated artist, George Hanman as a Frenchman, and Marion Hinkley, Kate-Pier-Borner, as models and Orpha Kingsbury as a young wife.

BENEFIT FOR WAR RELIEF

William Courtenay and Thomas A. Wise have arranged with the courtesy of Charles Dillingham, to give a special matinee of "General Post" at the Gaiety Theater on the afternoon of Friday, Jan. 25, for the benefit of the Stage Women's War Relief. For this performance seats will not be sold to the general public, as the appeal will be made to actors and actresses to show their appreciation of the splendid work the women of the stage have been doing to alleviate the suffering of the members of the profession who are now "over there." This war relief work is not confined to the American actors at the front, but also to the actors of the allies, but more especially has the fund looked to the comfort of the destitute wives and children of the profession now either fighting in France, or serving in the Army, Navy or Aviation Corps. Additional funds are absolutely necessary to carry on the work, and the promoters hope that members of the profession will respond generously by patronizing this special performance.

ELTINGE BREAKS RECORD

Julian Eltinge, who appeared recently at the Orpheum Theater, Brooklyn, was advised by Mr. Karagan, manager of the theater, that he broke a record that has been standing in that house for eleven years. Mr. Eltinge is appearing for the next two weeks at the Palace Theater, New York, where he is duplicating his Orpheum success. He is displaying, as usual, wonderful creations in gowns and his receptions at each performance prove the esteem in which he is held by the public.

SUCCESS FOR MINSTRELS

Gus Hill announces that his minstrel organization, known as "Gus Hill's American Minstrels," is meeting with such wide success on tour that only city time is being booked. He is negotiating with Lew Dockstader to appear as the star of his company. The organization includes several well-known minstrel performers, including George Wilson, Eddie Mazier, W. P. Thompson, John P. Rogers, Ed Latelle and Jack McShane.

MORE "MISS 1917" SUITS

The troubles of "Miss 1917" have been increased by the filing of an involuntary petition in bankruptcy against the Century Amusement Company by Adolf Bolm, Russian dancer, and George White, who also dances. Both performers assert they were very unjustly discharged from the show the first week of December. Bolm asks \$4,900 damages from "Miss 1917," and White \$2,000. They were joined in their petition by William Frolich of 694 Eighth Avenue, who asks \$100 for wigs supplied.

Fritzi Scheff is to return to vaudeville and will appear in theaters on the Orpheum circuit.

THE BROADWAY TIME TABLE

FOR WEEK ENDING JANUARY 19

Theater	Play	Date of Production	Number of Performances
Astor	Why Marry	Dec. 25	34
Belasco	Polly With a Past	Sept. 6	164
Bijou	Odds and Ends of 1917	Nov. 19	76
Booth	The Masquerader	Sept. 4	167
Broadhurst	Lord and Lady Algy (rev.)	Dec. 22	33
Casino	Oh, Boy!	Feb. 20	391
Century	Chu Chin Chow	Oct. 22	112
Cohan	Thl King	Nov. 27	75
Cohan and Harris	A Tailor-Made Man	Aug. 27	175
Comedy	Washington Square Players	Oct. 31	99
Cort	Flo-Flo	Dec. 20	39
Critterion	Happiness	Dec. 31	25
Eltinge	Business Before Pleasure	Aug. 15	188
Empire	The Lady of the Camellias	Dec. 24	34
48th Street	Yes or No	Dec. 21	37
Fulton	Billeted	Dec. 25	32
Gaiety	General Post	Dec. 24	34
Globe	Jack o' Lantern	Oct. 16	106
Harris	The Naughty Wife	Nov. 17	77
Hippodrome	Cheer Up	Aug. 23	257
Hudson	Pipes of Pan	Nov. 6	90
Knickerbocker	Land of Joy	Nov. 1	98
Liberty	Going Up	Dec. 25	31
Longacre	Leave It to Jane	Aug. 28	175
Lyceum	Tiger Roar	Oct. 3	131
Lyric	Cheating the Public (film)	Jan. 13	13
Maxine Elliott	Eyes of Youth	Aug. 22	181
Morocco	Lombardi, Ltd.	Sept. 24	143
New Amsterdam	Revue of 1918	Dec. 31	25
Park	Seven Days' Leave	Jan. 17	8
Playhouse	The Heritage	Dec. 4	58
Plymouth	Gypsy Trail	Dec. 24	34
Republic	Parlor, Bedroom and Bath	Dec. 16	188
Shubert	Maytime	Dec. 3	59
39th Street	Blind Youth	Oct. 18	121
Winter Garden	Doing Our Bit	Oct. 18	121

NEW YORK THEATERS

Playhouse W. 48th St. Phone 2628
Bryant. Evenings, 8.30.
Mats., Wed. and Sat., 2.30.

The MESSRS. SHUBERT Present

THE HERITAGE

An unusual play in four acts by

EUGENE WALTER

with

CYRIL KEIGHTLEY—LOWELL SHERMAN

William A. 48th St. Theatre, nr. B'way. Tel.
Bryant. Evgs. 8.30. Mats., Thurs. and Sat.
G. M. Anderson and L. Lawrence Weber offer

YES OR NO

A PLAY OF WOMEN AND THEIR HOMES
By Arthur Goodrich.

Winter Garden Broadway and 50th
Street. Evgs. 8. Mats., Tues., Thurs. and Sat., 2.

Annual Fall Production

DOING OUR BIT

SHUBERT 44th W. of B'way. Phone 8439
Bryant. Evgs. 8.00. Matinees
Wednesday and Saturday at 2.00.

A PLAY WITH MUSIC

MAYTIME

With **CHARLES FURCELL**
and **PEGGY WOOD & WILLIAM NORRIS**

Booth Theatre, 45th St. W. of B'way.
Phone Bryant 6300. Evgs. 8.25.
Matinees Wed. & Sat., 2.25.

GUY BATES POST

in "THE MASQUERADER"

Monday, Jan. 21—SEVENTEEN

39th St. Theatre, nr. B'way. Phone 413
Bryant. Evgs. 8.20. Mats., Wed.
and Sat., 2.20.

LOU TELLEGEN

In His Thrilling Success

"BLIND YOUTH"

ASTOR 45th St. and B'way. Phone 287
Bryant. Evgs. 8.20. Matinees
Wednesday and Saturday, 2.20.

"WHY MARRY?"

A Comedy by Jesse Lynch Williams.

With a Cast of Unusual Distinction

Casino B'way and 39th St. Phone 3846
Greasy. Evenings 8.15. Matinees
Wed. and Sat., 2.15.

2nd YEAR

OH, BOY

Maxine Elliott's Thea., 39th. F.
Phone Bryant 430. Evgs. 8.15.
Mats., Wed. and Sat., 2.30.

MARJORIE RAMBEAU

in EYES OF YOUTH

BIJOU Theatre, 45th St. W. of B'way
Phone Bryant 430. Evgs. 8.15.
Mats., Wed. & Sat., 2.15.

NORWORTH & SHANNON'S

Chummy Musical Review.

ODDS & ENDS

Cast include HARRY WATSON, JR.,
LILLIAN LORRAINE, JACK NORWORTH

Broadhurst 44th St. W. of B'way. Phone
64 Bryant. Evenings at 8.20.
Matinees, Tues., Thurs. and Sat.

WILLIAM FAVERSHAM

MAXINE ELLIOTT

IRENE FENWICK

MACLYN ARBUCKLE

in "Lord and Lady Algy"

MOROSCO 45th St., West of B'way.
Evgs. at 8.20. Matinees
Wed. and Sat. at 2.30.

LOMBARDI, LTD.

With **LEO CARRILLO**
Biggest Comedy Hit in Years
Seats 10 Weeks in Advance

NEW YORK THEATERS

EMPIRE B'way and 40th St.
Evgs. at 8. Mats., Wed.
and Sat. at 2.

CHARLES FROHMAN Presents

Ethel Barrymore

In her Sensational Success

The Lady of the Camellias

With a remarkable cast including Conway
Tearle, Holbrook Blinn, Rose Coghlan.

LYCEUM 45th St. and Broadway.
Evgs. at 8.30. Matinees Wed-
nesday and Saturday at 2.30.

DAVID BELASCO Presents

A Play of the Great Northwest by
Willard Mack

Tiger Rose

BELASCO West 44th St. Evenings
at 8.30. Matinees, Thurs-
day and Saturday at 2.30.

DAVID BELASCO presents

POLLY WITH A PAST

A Comedy by George Middleton
and Guy Bolton.

Cohan & Harris B'way & 43d St.
Evgs. at 8.15. Mat.
Wed. & Sat. 8.15.

Cohan & Harris Present

Funniest Comedy of Recent Years

A TAILOR-MADE MAN

a new comedy by Harry James Smith

with **GRANT MITCHELL**

GEO. M. COHAN Theatre, 43d Street and
B'way. Evgs. at 8.20. Mats.
Wed. and Sat. at 2.30.

COHAN & HARRIS PRESENT

Mr. Leo Ditrichstein

In a New Comedy

"THE KING"

By Caillavet de Fiers and Arens.

Liberty Theatre, W. 42d St. Evgs. at
8.20. Mats. Wednesday and
Saturday at 2.30.

COHAN & HARRIS PRESENT

GOING UP

A Musical Comedy

Book and Lyrics by Otto Harbach and James
Montgomery.
Music by Louis A. Hirsch.

HERE AND THERE Broadway and 46th Street.
Evgs. 8.20. Mats. Wednes-
day and Saturday, 2.30.

William Courtenay

and
Thomas A. Wise

GENERAL POST

A new comedy by J. E. Harold Terry

"None can afford to miss it—
all can afford to go"

"CHEER UP!"

Greatest
Success
Ever Known.

Staged by
R. H. Bernaldo

AT THE HIPPODROME

Management
CHARLES
DILLINGHAM

Matinee
Every Day

Seats 6 Weeks Ahead

DEATH OF JUNIE MCCREE

Junie McCree, for more than twenty
years one of the best known comedians
on the burlesque and vaudeville stages in
this country, died in his home, 270 Con-
vent Avenue, Sunday night, Jan. 13, from
a stroke of apoplexy. He was 52 years old.

He was born in Toledo, Ohio, and ran
away from home when a boy to join a
circus. In time he graduated into the
legitimate. After that he realized his
ambition to appear before a Broadway au-
dience and made his debut on Broadway
at the Knickerbocker Theater in "The Wild
Rose" with Eddie Foy and Marie Cahill.
His success in the East was assured and
he was seen in the musical comedies "Ser-
geant Kitty," "Cupid," and "The Babes
in the Wood." Then he branched out into
vaudeville and remained there until about
five years ago, when he retired from the
stage to be a writer of sketches and songs.

NEW YORK THEATERS

New Amsterdam West 43d
St. Even-
ings 8.15

Matinees Wednesday and Saturday at 2.15

Klaw & Erlanger, Managers

Cohan & Harris Present

THE COHAN

A musical conglomeration in 2 acts. Book by
Geo. M. Cohan. Music by Irving Berlin and
Geo. M. Cohan.

Criterion B'way and 44th St. Evgs.
at 8.15. Matinees Wed-
nesday & Saturday at 2.15

Laurette Taylor

In a New Comedy

"HAPPINESS"

By J. HARTLEY MANNERS

REPUBLIC West 42nd St. Evgs.
8.30. Matinees, Wed-
nesday and Saturday at 2.30.

A. H. WOODS PRESENTS

PARLOR, BEDROOM

and BATH

By C. W. RELL and MARK SWAN.

With **FLORENCE MOORE** and **JOHN CUM-
BERLAND**.

Hudson West 44th St. Evenings at
8.30. Matinees, Wednesday
and Saturday at 2.30.

The Pipes of Pan

By Edward Childs Carpenter,
author of "The Cinderella Man."

With **NORMAN TREVOR** and **JANET DEECHER**

Elkings

West 42d St. Evgs. 8.30
Matinees Wednesday and
Saturday 2.30

A. H. WOODS PRESENTS

BUSINESS BEFORE PLEASURE

With **BARNEY BERNARD** and
ALEXANDER CARR

By **MONTAGUE GLASS** and **JULES
ECKERT GOODMAN**

GAIETY Broadway and 46th Street.
Evgs. 8.20. Mats. Wednes-
day and Saturday, 2.30.

William Courtenay

and
Thomas A. Wise

GENERAL POST

A new comedy by J. E. Harold Terry

EDITOR'S LETTER BOX

[Correspondents asking for private ad-
dresses of players will be ignored. Their
professional addresses can be found by look-
ing up the company with which they are
engaged under "Dates Ahead." When in-
quiries relative to the whereabouts of play-
ers are not answered it is because they are
not on our records. Questions regarding
private life of players will be ignored. No
questions answered by mail or telephone.]

MONTREAL READER.—The name is pro-
nounced "Loew," one syllable. (2) Yes,
accent on second syllable.

"MIRROR READER."—Sidney Grant made
his debut at Boston Museum, Sept. 1, 1892.
Then followed seasons with Henry E. Dixey
in "Adonis," with Marie Dressler, and with
Opera Stock company, Atlanta, Ga. Has
appeared in vaudeville, and following plays:
"Molly May," "Madame Sherry," "The
Girl I Love," "The Man with Three Wives,"
and "So Long Letty."

DOROTHY MARSH.—Captain Alan Mudie,
an English actor, was brought to this coun-
try by Charles Frohman to play in "The
Arcadians" with Julia Sanderson. He ap-
peared later in "The Girl from Mont-
marie," and again with Miss Sanderson in
"The Sunshine Girl." He played more re-
cently in "The Debutante" and "The White
Feather." He was killed in action in Flan-
ders, Sept. 20, 1917.

ADELE C., New York city.—George Allison
was born in London, England. First pro-
fessional appearance with Vokes Family,
Leeds, England, 1887. Made his American
debut in "The Ironmaster." Some of the
plays he has appeared in are: "Gray Mare,"
"Americans Abroad," "The Amazons,"
"The Fatal Card," "A Bachelor's Ro-
mance," "Ben-Hur," "The Defender," and
"Daddy Long-Legs." He is now with the
Western "Pollyanna" company.

PLAYERS ENGAGED

Genevieve Tobin has been engaged for a
leading part in "Honor Bright," a comedy
which will be produced by Harry Carroll
and William A. Sheer, at the new Vander-
bilt Theater next month.

Ed. Wynn has replaced T. Roy Barnes
in "Over the Top," at the Forty-fourth
Street Roof Theater.

Cynthia Latham, a daughter of Fred G.
Latham, the stage producer, and of Cynthia
Brooke, has been made understudy of the
feminine characters in "General Post" at
the Gaiety Theater.

Owing to the temporary closing of "Four
Queens," the new Frazer production which
is to be rewritten, Marion Conkley, who was
engaged for the production, will assume the
leading woman's role in "Success," the new
play in which Brandon Tynan is starred,
opening in Boston, Jan. 14.

Margot Kelly, seen here in "Pierrot, the
Prodigal," is soon to enter vaudeville in
a pantomime.

Mike, Swirlskaya, Russian dancer and
pianist, will appear at the Comedy Theater
on Friday afternoon, Jan. 18, in pantomime
dance plays.

BIRTHS

A son was born to Mr. and Mrs. Frank
Tierney at Freeport, L. I., on Jan. 8. Mr.
Tierney is appearing in "Doing Our Bit,"
at the Winter Garden.

MARRIAGES

DILLING-SCHILLBERG.—Verda Schellberg,
formerly of the vaudeville team of Morrow
and Schellberg and last season with C. B.
Dillingham's "Betty" company, was mar-
ried last month to H. Robinson Dilling,
of Christiania, Norway. Mr. and Mrs. Dill-
ing will reside permanently in Norway.

DEATHS

PAINE.—Matilda Scott Paine, a star
many years ago with the McCaul Opera
Company and who played with Emma Ab-
bott and Kitty Cheatham, died Jan. 6 in
the hospital for Incurable Cancer. Miss
Paine was about seventy years old. Fol-
lowing a notable career she left the stage
and was associated in the management of a
musical comedy employment agency.

SAMUEL.—Mrs. Kate Samuel, known on
the legitimate and vaudeville stage a gen-
eration ago as Kitty Mitchell, died Jan.
10 at her home, 280 Dean Street, Brooklyn.
She was born fifty years ago at Leaven-
worth, Kan., and made her first appearance
on the stage with Joseph Jefferson in "Rip
Van Winkle." Later she played in her own
production, "Crazy Hatch," and in vaude-
ville throughout the country. She was the
first woman to join the White Rats.

SCHERRATT.—Katharina Scherratt, the Vien-
nese actress who was for years the in-
timate friend of Emperor Francis Joseph,
who left her \$250,000 in his will, is dead
in Vienna. It is announced in German pa-
pers which have been received here. She
was about 65 years old.

Katharina Scherratt was widely known as
an actress. In 1882 she appeared in the
Thalia Theater here as Cyprienne in "Di-
vorcons," in which she scored her first suc-
cess for Heinrich Conried.

NEWS OF STOCK PLAYS AND PLAYERS

OVER THE RIVER IN NEW JERSEY

Keith's "Silent Witness" in Union Hill, Strand's "Kick In," Hoboken, and "Pair of Sixes" in Bayonne

UNION HILL, N. J. (Special).—The B. F. Keith Players scored a big hit, week Jan. 7, in a splendid revival of Otto Hauerbach's interesting drama, "The Silent Witness." The play was well acted and greatly pleased large and enthusiastic audiences throughout the week. It is the story of a woman who suffers much, but in the end seems happier and saves her son from the chair. The play requires strong and intelligent acting by reason of its pathos and heart interest, and in the competent hands of the Keith Players every little detail was clearly and masterfully presented. Jack Roseleigh as Richard Morgan, the prosecuting attorney, had a through grasp of his role and acted his part with great force and intelligence. Dorothy Shoemaker, the popular leading woman of the company, had little trouble in winning the sympathy of all in her big fight to preserve her good name and to save the life of her boy. She displayed a lot of strength and her emotional work at all times was well repressed and natural. Stewart Wilson was admirable in the role of Bud Morgan, the son. Betty Brown was charming in the role of Janet Riggsby. Joseph Lawrence did a clever character bit as an old gardener. Aldrich Bowker was immense as Mr. Weiden, a hard-headed, strong-willed and domineering business man. Satisfactory support was given by Ethel Blande, Steward Robbins, Natalie Perry, Nat Griswold, Russell Snood, Ollie Cooper, R. J. Roberts, William Davidge and Jack Armstrong. Week Jan. 14, "Cheating Cheaters."

Hoboken

HOBOKEN, N. J. (Special).—The Strand Players appeared in Willard Mack's intensely interesting drama of the underworld, "Kick In," week Jan. 7, to the largest business of the present stock season. In this production the talented company did real clever work and each and every member of the cast played his part to perfection. Howard Chase, the leading man, as Chick Hewes gave a wonderful performance that will long be remembered by stock patrons of this theater. Gladys Malvourn as Molly, Chick's wife, also greatly impressed the audiences by her ideal interpretation of a long and difficult role. William Blake as "Whip" Fogarty was capital. Good support was given by Ivan Christy, Glynn Sterling, Claire Duane, Miss K. R. Blandon.

"NEARLY MARRIED" UP STATE

JAMESTOWN, N. Y. (Special).—"Nearly Married," given week of Jan. 7 by the MacLean Stock at the Samuels, proved to be one of the best farces put on during their long engagement here. The fun was crisp and clever, the dramatic work fully up to the standard set by the company and the stage sets artistic. To Pauline MacLean as Betty Lindsey and Ed. Clarke Lilley as Harry Lindsey naturally fell first honors, and they well deserved the enthusiastic applause given them; James K. Dunseith as Tom Robinson and Esther Welty as Gertrude Robinson both gave excellent delineations; Ronald Rosebraugh as Dick Giffen carried his part well, while Lucy Nell as the troublesome correspondent was equally good; Geo. Ormsbee gave a splendid account of himself as Prince Rangeboulle, with Josephine Bond doing good work as his wife, Nora; Robert McKinley contributed some of the best comedy as Doolin, a type in which he always excels; Ernest Kast in the roles of waiter and chauffeur; W. W. Richards as chief, and William Hay as a fireman added to the successful production of the comedy. W. L. Foster, the genial manager of the Samuels, also deserves thanks for having secured the MacLean Stock company, the best stock organization ever playing here, for a season's engagement at his house. After the Tuesday matinee a reception was held on the stage in honor of Miss MacLean's mother, who is her guest in the city. Week Jan. 14, "The Heart of Wexona," followed by "Bought and Paid For." The company is issuing very attractive souvenir programs, with each week a picture of one of the players appearing on the cover.

A. L. LANGFORD.

HACKETT VISITS VAILS

Norman Hackett, who has just closed as leading man with the Shubert production of "The Knife" at Montreal, where the production ended its season Jan. 5, stopped over in Malden, Mass., on his way to New York for a visit of several days with Mr. and Mrs. Edwin Vail. Mr. Vail is directing at Malden. The Vails and Mr. Hackett have been associated in stock and productions on several occasions, Mr. Vail having been Mr. Hackett's director, and Mrs. Vail the press woman. Both Mr. and Mrs. Vail will leave Malden Jan. 20, the former to take up new affiliations, and the latter to resume her publicity work in motion pictures. Mr. Vail's season in Malden has been highly successful, his productions being voted the most elaborate, intelligent and attractive ever seen in local stock circles.

Jeannette Fisher, Thomas Beach, J. Robert Reed and Edward White. "Common Law," Jan. 14.

Bayonne

BAYONNE, N. J. (Special).—For the third week of their season of stock, The Cornican Players offered Edward Peple's comedy, "A Pair of Sixes." The play was splendidly presented by this talented and popular stock company. The production was thoroughly complete, and the collective and individual work of the cast cannot be too highly praised. Patrons of The Strand by their large attendance evidence the fact that they appreciate dramatic worth as it is exemplified by this talented company. Robert LeSueur was accorded an enthusiastic reception and made a most decided hit, convincing his audiences with his unusual humor. Howard Hall as T. Boggs Johns was at all times very humorous and got much out of the part. Lorna Elliott as Mrs. Nettleton played her part with her usual intelligence and was very charming. James Cornican returned to the cast, and in the part of Tony Toler, a young salesman, greatly helped the success of the performance by his masterly interpretation. Mr. Cornican is indeed a very valuable asset to the company and his work at all times is ideal. Week Jan. 14, "Kick In."

CHARLES A. BITTIGHOFER.

PATRONS DANCE WITH STOCK

Otis Oliver, operating a permanent stock company at El Paso, Tex., and at Wichita, Kan., gave an informal dance New Year's Eve at Wichita. The audience being invited on the stage after the regular performance, and the fact that the house that night was S. R. O., brought many dancers on the stage. Music was furnished by the orchestra from the Crawford and Princess theaters. Refreshments were served, and a most enjoyable evening spent by dancers and patrons. Both stock companies have decided to give a Pink Tea Dance on the stage every Friday night during the stock run. Mr. Oliver is arranging a third stock company for the Chatterton Theater, Springfield, Ill. France Dale is new leading lady with the El Paso Stock company.

"RICH MAN, POOR MAN" IN R. I.

PROVIDENCE, R. I. (Special).—A large and representative audience welcomed the new Opera House Stock company on its first appearance, Jan. 7. The production was "Rich Man, Poor Man," a clever four act comedy by George W. Broadhurst. The members of the company are Percy Winter, director; Alice Clements, leading lady; Wilmer Walter, leading man; Sadie Radcliffe, Lillian Neideraurer, Hazel Corinne, John Alexander, Walter Marshall, George Winn, Vaughan Morgan, Dan Molloy, Walter Petri and George Farren. The entire audience was delighted with every member of the company, and by all appearances the engagement will be a success. Attendance large.

ELMER C. SMITH.

PLAY BEGINS AT 7.30 P. M.

New Order in Lawrence, Mass., Causes Business to Shut Down at Five

LAWRENCE, MASS. (Special).—For the week of Dec. 31-Jan. 5, the Emerson Players (Bernard Steele, managing director), offered their second musical comedy of the season, "Little Johnny Jones," at the Colonial. With the exception of the opening week, last August, the players were greeted by the largest Monday night audience of the entire season. Business continued good throughout the week. As a musical comedy, presented by a dramatic stock company, it was remarkably well done. Joseph Crehan, in the title role, succeeded in putting his work over with a snap, the part being suitable to his buoyant manner. As The Unknown, Leo Kennedy was capital, displaying an abundance of good comedy, minus any slapstick effects. The production showed the results of the work of Tom Whyte, the musical director, assisted by Joe Guthrie, the assistant dramatic director.

The players returned to the fields of drama, Jan. 7-13, and presented James K. Hackett's "The Grain of Dust." It was quite an undertaking for the local stock company, especially after the play had been seen here with Mr. Hackett and his original company. Saying that the Emerson Players were equal to the task set by their ambitions, does not convey all that was put into the presentation of the drama by each individual member of the cast. Leo Kennedy, the leading man, gave an excellent and masterful portrayal of the character of Frederick Norman, some of his mannerisms in the part reminding one somewhat of Mr. Hackett. Mr. Kennedy has, by his good acting and sunny disposition, built up quite a coterie of friends in Lawrence, and each succeeding part in which he is cast adds to his popularity. Dorothy Dickinson as Dorothy Hallowell, Mr. Norman's stenographer and later his wife, carried herself with grace and refinement. Gerorgette Marcel, Maud Blair, Franklin Munnell, Eugene Fraser, Thomas Whyte, Richard Harry, Bernard Steele, Ben Haddfield and Joe Guthrie completed the cast, and provided good support to the success of the play, "Along Came Ruth," Jan. 14-15.

In accordance with the order of Jan. 9, by James J. Storrow, State Food and Fuel Administrator, to the effect that all theaters and places of amusement must be closed at 10 p. m. every night, the management of the Colonial has announced that the evening performances will start at 7:30 instead of 8:15 as formerly. In view of the fact that the order makes it compulsory for all places of business to close at 5, it will not make 7:30 so very early for the evening performance.

HOLIDAY BILLS OF BRANDEIS

OMAHA, NEB. (Special).—Week of Dec. 23, the Brandeis Players presented Edward Childs Carpenter's play, "The Cinderella Man." This production proved to be one of the most pleasing so far produced by this very successful company. Harry L. Minturn as Anthony Quintard, the poor writer, was exceptionally well received. Ann Hamilton as Marjorie Caner gave a very clever presentation of the role. Others prominent in the cast were Mary Hill as the Great She-Bear, Walter Dickinson as Rodney Evans, Sidney Riggs as Jerry Primrose, and Mr. Clark as Walter Nicolia.

For the first week of the New Year the Brandeis Players offered Cosmo Hamilton's four-act play, "The Blindness of Virtue." Harry L. Minturn as the Rev. Harry Pemberton gave another exposition of his great versatility and endowed this character with all the attributes that go to make the personality of a great-hearted pastor and a loving parent. Ann Hamilton as Effie Pemberton portrayed well the part of the English girl. Helen Joy as Mrs. Pemberton, excellently interpreted the part of the gentle, cultured mistress of the manse. "The Boy," played by Sidney, was very well presented. Mary Hill as the servant in the house, and Willard Foster as the cockney gardener, furnished the comedy of the play in well acted parts. "FRAN."

"THE OTHER WIFE" IN NEW HAVEN

NEW HAVEN, CONN. (Special).—The Hy-perion Players, in "The Other Wife," played to large and pleased houses, week Jan. 7. The play is melodramatic and therefore popular here. June Morgan and Alfred Swenson in the leads both did remarkable work. Mr. Swenson was quiet but intensely forceful in stress of great emotion. A storm of applause greeted his plea in the third act. Miss Morgan was charming as his wife. DeForest Dawley as Stillman played a difficult role with understanding; Louise Farnum as the other wife handled a hard role very cleverly; Frank Thomas as Boss Riley, who simply had to swear, was genial and happy in the role; Faith Avery and Russell Fillmore played the young lovers enthusiastically. Both young people are very good. Lorie Palmer and Arthur Griffin as "homebuds," father and mother got their full supply of laughs. The roles were funny and played as such; Jerry Broderick as the butler was good; Emma Martin as the French maid had a good accent; Charles Andre as the policeman completed the cast. The cast was very good. "Broken Threads," week 14.

HELEN MARY.



ELSIE ESMOND.

Elsie Esmond is leading lady of the Orpheum Players, Newark, N. J. She received her initial stage training in the Oliver Morosco Stock Co., Los Angeles, from whence she graduated as a full-fledged leading woman and was immediately engaged by William A. Brady for George Broadhurst's "The Dollar Mark" at Wallack's Theater, New York city. Later, the Shuberts engaged her services to support Madame Nazimova. For the past five years she has held the position of leading woman in some of the most important stock companies in the U. S., notably in Albany, Cincinnati, St. Paul, Los Angeles, San Francisco and Baltimore. Miss Esmond believes that real happiness is only attained through the medium of diligent labor. To quote her: "Happiness and work are synonymous words, and I feel grateful, almost unduly blessed, that I discovered that fact early in life. If you want to know how beautiful the world really is, work and thank God for the privilege. There are two smiles for every tear. Keep your back straight." During the few weeks this talented and versatile artist has been appearing in Newark she has made a host of loyal friends by her charming personality and artistic interpretations of the many difficult characters she is weekly called upon to portray.

JOHN A. LORENZ.

John A. Lorenz, the popular and versatile leading man of the Orpheum Players, holds the remarkable distinction of being the most popular and cleverest leading man who has appeared in Newark, and has proved to be the strongest box-office asset of any player who has appeared in this city, which has been the home of many prominent stock companies during the past ten years. Much of Mr. Lorenz's success is due to his strong personality and unequalled dramatic ability. He never fails to win the hearts and sympathy of the audiences and his weekly portrayals are always masterpieces of dramatic art. Mr. Lorenz has played leads in most of the principal cities and appeared for seasons with the Metro Picture Company, playing leads in many important productions. His hobby is stock and he derives much happiness and pleasure from his work and the knowledge that his efforts to please are appreciated.

Marjorie Garrett De Forest, stock leading woman has filed suit for an absolute divorce against Jack De Forest of the De Forest Players. She charges infidelity and names a non-professional.

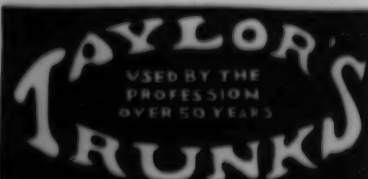


ALBOLENE

The ideal make-up remover, keeps the skin smooth, clear, and free from irritation, and permits you to enjoy off stage the admiration given to a good complexion.

Albolene is put up in 1 and 2 ounce tubes to fit the make-up box; also in 3/4 and 1 lb. cans. May be had of most druggists and dealers in make-up.

McKesson & Robbins
Incorporated
61 Fulton Street - New York



Send for new 1917 Catalogue
C. A. TAYLOR TRUNK WORKS
678 No. Halstead St., Chicago, Ill.
210 W. 44th Street, New York, N. Y.



MILLER
COSTUMIER
236 So. 11th St.
Philadelphia, Pa.

LAURA D. WILCK PLAYS

All manuscripts given careful and personal consideration

Longacre Bldg 1476 B'way, N. Y.

The Dramatists Play Agency
FLORA E. GEBHARD, Manager
American Author Representative
1482 Broadway New York

PLAYS
For Amateur and Professional Actors. Largest assortment in the World. Catalogue free. THE DRAMATIC PUBLISHING CO.
342 So. Dearborn Street, CHICAGO, ILL.

FRANCIS ARTHUR JONES
AMERICAN REPRESENTATIVE
The Strand Magazine The Tatler
The Wide World Magazine Country Life
Address 84 Duane Street, New York City.

STEIN'S
FOR THE STAGE FOR THE BOUDOIR
MAKE-UP

BIG BILL IN BRIDGEPORT

BRIDGEPORT, CONN. (Special).—Manager George Arvine hit upon a big successful stock number when he put over "Potash and Perlmutter," week Jan. 7, at the Lyric. The house did the best business with this production since its opening under new management in September. And after witnessing a performance of the Pot Players in this none too easy vehicle for stock, the Bridgeport public is convinced that this company is a wonderfully assembled group of artists of no mean talent. It gave a chance for Harold Kennedy (who, by the way, is extremely popular, judging by his reception and applause) to shine, practically co-starring with the leading man, Dudley Ayers. These two, the former as the short, stout, imperious senior partner of the firm, Mr. Potash, and the latter as the tall, lithe and shrewd junior partner, Mr. Perlmutter, made up a combination which will be remembered for many a day. Their finished and delightful interpretations of Jewish business characters was the big hit of the show and no doubt, the cause of the advertisement being inserted in the evening dailies that crowds were being turned away. The lighter vein of plays, like this one, in Bridgeport, is needed and appreciated during these strenuous war times when all Bridgeport bears daily is war talk from thousands of ammunition workers.

Wanda Howard, our attractive and lovable leading lady, while not having a really big part, did exceedingly well in the role of Miss Goldman, the designer. Miss Howard is one of the most popular leading ladies that has ever graced the Lyric stage, possessing wonderful personality and stage charm. Arthur Buchanan as the foxy lawyer, Alsworth Arnold as Audriff and Dan Davis as Mark Pansky, made up a trio in character work which would be hard to beat, lending much humor also to the play. Samuel Godfrey as the book agent, Louis Gordon as Mr. Steurman, J. Francis Kirk as Senator Murphy, made up another trio of male artists which injected interest and enthusiasm into the play. Carrie Lowe, our popular second lady, as Mrs. Potash and Edith Spencer as Irma, her daughter, were their usual splendid selves and received much applause. Jean Wardley appeared as the stenographer. Week Jan. 14, "Broken Threads." Coming attractions at the Lyric, under the directorship of J. Francis Kirk, will be "Captain Kidd, Jr.," "The Man Who Staid at Home" and "Lilac Time." MARY SAYLES HANCOCK.

"THE HARVEST" IN ELMIRA

ELMIRA, N. Y. (Special).—Mae Desmond, who has been growing in popularity by leaps and bounds since the opening of the Mozart Theater stock season in September, won additional esteem by her remarkable work in the Desmond Players' production of "The Harvest," which drew large business to the Mozart Jan. 7-12. As Mrs. Maston she displayed exceptional ability and played the role beautifully and splendidly; Frank Fleider was particularly good as Roy Marston, and pleased greatly; James Dillon made a capital Noel Musgrave. Millie Freeman was a charming Miss McLeod, and Sumner Nichols did well as Colonel Tressider; Hazel Corinne, a favorite of last season, rejoined the company, and was accorded an ovation in the part of Nora Fitzgerald; Dan Malloy offered a clever bit as Bevil Brooke, Bernice Callahan was a captivating Lettice Vane, Dudley Clevents won favor, as he always does, as Hamish, and Dorothy Stephens showed much ability as Geoffrey Musgrave. The production reflected unusual credit on A. Gordon Reid, the painstaking stage director of the company. "Lena Rivers," Jan. 14-19. J. MAXWELL BEERS.

"NOBODY HOME" IN LINCOLN

DES MOINES, IA. (Special).—Princess Players in "Nobody Home," week Jan. 6, Isabel Randolph appears as Tony Miller, the role she created in the original New York production. Miss Randolph dances most gracefully, and her several song numbers, "The Magic Melody" and "Any Old Night," had to be repeated for a great many encores. She wears several very stunning gowns. Selmer Jackson was especially liked in his role of Freddy Papple, the young Englishman, and was most popular in his song number, "Red, Wonderful Red." Philip Sheffield, as he usually is, was excellent in both the dance and song numbers. Especially in "The Chantlin Rag," ably assisted by the chorus, dressed in a Chaplin. Tamson Manker was very pleasing in a duet number with Philip Sheffield. Van H. Murrell as D'Amont and Agnes Everett as his wife, most ably assisted in the comedy roles. The remainder of the company were most adequate in the minor roles; the chorus appeared to good advantage. "Just a Woman," week Jan. 13. KAHN.

"PLAYTHINGS" IN HAVERHILL

HAVERHILL, MASS. (Special).—Academy Players, week of Jan. 7-12, presented "Playthings" to good business. Ione Magrane as Marjorie North, scored a decided hit; Walter Gilbert as John Hayward, Walter Scott Weeks as Gordon Trenwith, Gertrude Walters as Gwendoline, Laura Nelson Hall as Clair Morgan, were most satisfactory; William Freeman, James Hayden and Harry J. Leland gave excellent support. The scenery, designed and painted by Charles Squires, deserves especial mention. Produced under the personal direction of Harry J. Leland. "Sky Farm," Jan. 14-19. C. T. ISSEITTELL.

"WIDOW BY PROXY," MINNEAPOLIS

MINNEAPOLIS, MINN. (Special).—Following "A Widow by Proxy," Manager Nigge meyer's opening bill Christmas week, at the Shubert, Florence Stone and The Players presented "The Woman He Married," as the New Year's attraction. Miss Stone gave a splendid portrayal of the woman, and Dwight Meade as the husband took full advantage of his opportunities, while William A. Mortimer, valued member of The Players, contributed a thoroughly artistic performance as Jules Marston.

Week Jan. 6, The Players presented Willard Mack's comedy, "Broadway and Buttermilk," with Florence Stone in the Blanche Ring role of Madame Nadine. Certainly no more versatile leading women ever graced the Shubert stage than the Minneapolis stock favorite, Florence Stone. From the emotional part of the woman in "The Woman He Married," to the dashing and slangy Broadway milliner, Madame Nadine, in "Broadway and Buttermilk," is quite a jump, but Miss Stone made the leap with agility and ease, with the result that a more delightfully refreshing character has not been seen here in many a day. This capable star was given splendid support by The Players, all of whom seemed to get much enjoyment out of the week's bill, the chief aids to the fun-making being Oliver Eckhardt as the property man at the "opery house"; William A. Mortimer as Hank Woolwine, the "opery house" manager, and Pete Brothers (familiar to Shubert patrons from former appearances) as the village barber. Frederick Dunham, juvenile man with The Players, is proving his worth to the organization, and he made the "city chap," so indispensable in a rural drama in "Broadway and Buttermilk," a breezy sort of individual whom you couldn't fail to like. Dwight Meade was all that could be desired as Tom Burrows, and other parts were capably played by Mollie Fisher, Erin Lacy, Nan Sullivan, John Bolger, Annie Neal and L. E. Wilcox. "Inside the Lines," week Jan. 13. CAROLINE BEEDE.



LAURETTE BROWNE HALL

In high favor at Lowell, Mass., where she plays second parts with the Emerson Players, a stock organization that makes good all the time.

GLASER CO. IN "SILK STOCKINGS"

DETROIT (Special).—Adams: "A Pair of Silk Stockings" is the offering by the Vaughan Glaser Stock company, week Jan. 7. It is one of the most amusing comedies given at the Adams this season, and every member of the company did remarkably good acting. Fay Courtenay as the abused wife, and Vaughan Glaser as the husband who has been divorced because of purchasing some furs for a chemical blonde, are both splendid. Const nee Kenyon as Lady Gower and Jane Seymour as Irene Matland have difficult roles and handle them well. "It Pays to Advertise," week Jan. 14. MARIAN SEMPLE.

"BUNKER BEAN" IN ST. JOSEPH

ST. JOSEPH, MO. (Special).—Tootle Theater: Barney Dubinsky, with a fine support from the Dubinsky Bros. Stock company, won new honors in the star part in their presentation of "His Majesty Bunker Bean," Dec. 31-Jan. 5. His handling of the difficult role of Bunker Bean made the character very real and possible. Eva Craig as the Flapper was next in popular favor. The settings were of the same unusual excellence that have marked the productions by this company. Business excellent. "A Grain of Dust" followed. JOHN A. DUNCAN, JR.

"BLUE MOUSE" IN ST. PAUL

ST. PAUL, MINN. (Special).—"The Blue Mouse" proved a highly successful bill for Christmas week at the Shubert, Dec. 23-29. Ruth Robinson was a delectable Paulette. She at once entered into the spirit of the role, and, as in "The Marriage of Kitty," proved herself a delightful comedienne. She was more than ably assisted in the fun-making by Earl Lee as the old father-in-law, Jack Fee as the elderly railroad president, and Dorrit Kelton as the jealous wife.

The Lost Paradise," Dec. 30-Jan. 12, presented under the auspices of the St. Paul Trades and Labor Assembly, which received a percentage of the proceeds, proved so successful that it ran for two weeks. The play was capably handled by Ruth Robinson, Richard La Salle, Edward Arnold, Earl Lee, Helene Whipple, Mildred Davenport, Jack Fee and William Levis, whose portrayal of Old Bensei deserves special commendation. Edward Arnold becomes leading man of the organization beginning Jan. 13. We do not know of Arnolds' being in the least superstitious in regard to the figure "13," but, even if he is, his charming disposition, likeable personality and general goodness of heart are traits sufficient to offset any possible hoodoo.

William MacDonald, business manager for the past seven years for Vaughan Glaser, has returned to Detroit to resume his former position. During a three months' absence in the East, where he was in charge of Mr. Glaser's interests, his post was filled temporarily by Tunis F. Dean. Mr. MacDonald's host of friends among the business and professional people welcome his return. The new year has but one cloud for Mack—that so far Uncle Sam has not accepted his services. During the entire Spanish-American war, Mr. MacDonald served as a quartermaster, and his arguments that a "kid" of twenty-five or thirty cannot possibly know as much about socks and systems as a seasoned veteran are very eloquent. JOSEPH J. PFISTER.

BURKE'S NORTHAMPTON PLAYS

NORTHAMPTON, MASS. (Special).—Again a truly notable production is to the credit of Manager Melville Burke and his widely known Northampton Players who, week of Jan. 7, played "Mrs. Dane's Defence" with the artistic appreciation for which this organization stands. Thais Magrane played a special engagement in the part of Mrs. Dane, handling it with vital emotional force. Langdon Gillett, as Sir Daniel Carveret, his first appearance as leading man, at once, and strikingly, demonstrated that he brings virility, magnetism and keen dramatic intelligence to the position. He was satisfactory in the role and made a marked impression. Another promising addition to the company is Marie Louise Benton, who succeeds Margaret Armstrong as second woman. She was attractive and competent as Lady Eastney. Blanche Frederick and Eugene Powers played the Bulsome Porters with a relish and a finish which was a delight. Corbett Morris did some of his best work as Lionel Carteret and the same may be said of Frances Stamford as Janet. Lady Eastney's Blue Drawing Room was a triumph in the art of setting. In plays, direction, acting and setting this theater is leading in dramatic entertainment this season, not only for Northampton but for a surrounding public of considerable area. A big musical event of the week was the appearance, Jan. 9, at Smith College, of Jascha Heifetz, the violinist, to a crowded house.

Norman Hackett made a brief visit to Manager Burke while passing through here Jan. 9.

Ann Mason, the charming young leading woman, and Langdon Gillett make their first appearance together this week in "The Nest Egg." MARY BREWSTER.

THE RUN IN READING

READING, PA. (Special).—Week of Jan. 7, the popular Orpheum Players presented "Which One Shall I Marry?" It was faithfully interpreted to large and enthusiastic audiences throughout the week, and many curtain calls evidenced the sincere approval of these fortunate in witnessing the production. Nan Crawford scored heavily as the girl, and Albert McGovern as the poor man, Philip Lord, the character man, as the book agent, Good Advice, gave a beautiful study of a part that must be placed in the varied list of the best things that this excellent actor has given in his long and successful career with the company. Ted Brackett, as John Bland, the rich man, acted with the polished finish that has already made him a genuine favorite. Anna Athy gave everybody an opportunity to laugh when she appeared, while Caryl Gillin had a typical Irish part that evoked many laughs by his characteristically funny style. End Moral was delightfully charming in a congenial part. William Phelps played Harlow Bland in a pleasing manner, and his careful portrayals have placed him at the head of all juvenile players ever connected with the cast at this theater. Much credit is due Rex Rand for the varied scenic equipment, and Director Addison Pitt came in for his share of praise for the staging of this interesting performance. Week of 14, "Hit the Trail Holiday." HARRY B. WEAND.

Lawrence Brooke, well known in stock circles and for many years leading man with Helen Grayer, opens his vaudeville season Jan. 14, in Manchester, N. H., in his own new comedy playlet, "Irish Loyalty."

Three Great Plays Released for Stock

L'ELEVATION

By HENRI BERNSTEIN

Every New York critic conceded that this was the finest play ever written by this great Frenchman.

EVE'S DAUGHTER

By ALICIA RAMSEY

Produced by Grace George at the Playhouse.
3 scenes, small cast; great stock play.

MRS. PRUDENCE

By WILLIAM HURLBUT

Produced by Grace George

TAKE NOTE ALSO OF THIS GREAT LIST

WAY DOWN EAST (for restricted territory)
TOO MANY COOKS
SINNERS
THE FAMILY CUPBOARD
BABY MINE
LITTLE MISS BROWN

LITTLE WOMEN
OVER NIGHT
THE MAN OF THE HOUR
ABIGAIL
GENTLEMAN FROM MISSISSIPPI
THE CUB

BOUGHT AND PAID FOR
A WOMAN'S WAY
MOTHER
THE DOLLAR MARK
THE PIT
TRILBY

DIVORCONS

AS YE SOW

STOCK IS COMING BACK!

Apply **FAIR PLAY AGENCY**

The Playhouse, 137 West 48th Street, New York City

GRAND RAPIDS

GRAND RAPIDS, MICH. (Special).—Keith's: An excellent program headlined by Eddie Leonard and company ushered in the New Year in a very appropriate manner. Each act was par excellence, particularly that of Will J. Ward and his five charming young lady artists, who, by the way, scored a tremendous hit. May we see them offener. Milt Collins, Arthur Stone and Marion Hayes, Moore and Gerald and others concluded the balance of one of the best bills presented at this playhouse.

Week of Jan. 7: Another splendid bill was offered with the stately Cecil Cunningham, of "The Pink Lady" fame, as the extraordinary headliner. Louis Simon and company, Bert Levy, and Gould and Lewis were also well received. Business good as usual.

The surprising news of Manager Moler's departure for Camp McArthur to take up Y. M. C. A. Army work has caused many expressions of regret. Although his loss to Grand Rapids will be keenly felt, we extend our sincerest wishes to him in "doing his bit" in making life worth living at Camp McArthur. We will await the opportunity to welcome Mr. Moler back among us once more. Mr. Moler will be succeeded by Clarence Dean, an experienced theatrical man of note.

Powers: An avalanche of musical plays, namely: "Flora-Bella," "The Only Girl," "Kantinka," "Stop! Look! Listen" and "So Long Letty," have been presented at this theater during the holiday season. With the exception of "So Long Letty," these attractions were disappointing. The poorest comedies seen in Grand Rapids in many months. It is to be regretted that companies of higher caliber cannot be sent on tour. Apparently, it seems that these demoralized transportation facilities have no particular effect on the managers. In sending out such mediocre casts and productions on the road. As for "So Long Letty," Mr. Morosco had given us an excellent production and a very capable cast, and playing to large and enthusiastic audiences. "Letty" and her California Peaches are lots and lots of fun.

Majestic Gardens: "The Manxman" and "The Whip" drew fairly well although the Aircraft Pictures are far more preferable. Mary Pickford in "The Little Princess," played to crowded houses, as usual. Ethel Barrymore, Constance Talmadge, Dorothy Dalton and Charles Ray in their latest releases attracted capacity audiences, at the Strand.

F. L. C.

MACON

MACON, GA. (Special).—Grand: Keith vaudeville, 31 Jan. 5, large houses. "Every woman," matinee and night, Jan. 4; vaudeville, Jan. 7-12. Capitol and Palace: Feature pictures, Jan. 7-12. Princess: Serial and comic pictures, Jan. 7-12.

Sun Brothers' Circus has returned to Macon and will as usual go into winter quarters for this season. They have done well for the condition of the country this season, and they are ever welcome by their home folks.

ANDREW OLIVER ORR.

CINCINNATI

CINCINNATI (Special).—If all weeks were like that of Jan. 6-12, theater managers would have no cause for complaint. The Lyric did a capacity business with Victor Herbert's "Eileen." Perhaps we should not overlook the fact that the very interesting book and the jolly lyrics were written by Henry Blossom, but it is in reality a Victor Herbert week, for that popular and capable musician is in Cincinnati as guest conductor of the symphony orchestra and has literally taken the city by storm. Manager C. Hubert Hueck prevailed upon Mr. Herbert to conduct the opening performance Monday night (the Sunday night performances having been cancelled because the scenery failed to arrive in time), and it took on the appearance of a New York first night. The enthusiasm of the audience was unbounded and Mr. Herbert was compelled to respond in a happy vein after the second act. With characteristic grace and generosity he thanked the audience and told them how the performance could not have been the success it was without the co-operation of the efficient cast and the supporting orchestra. Of "Eileen" itself little need be said, save that we have not heard a better singing organization outside of grand opera and the Herbert music seems to be the best he has ever written. The cast is so well balanced that to pick out a few for special mention would be an injustice to the others.

Klaw and Erlanger's gigantic production of "Ben-Hur" is back at the Grand for about the "seventh time" (I have lost track of the actual count), but it seems to have lost none of its potency as a drawing card. Crowded houses at every performance prevail.

Manager Ned Hastings of Keith tells me that business is surprisingly good for war times. Perhaps it is due to the happy bills that the local Keith house is affording the public. This week Vivian Blackburn, Elwood Hostwick and associated players are a big hit in "Pocahontas Alley." Cleveland Bronner's \$10,000 production, "Dream Fantasies" is also a popular number, as well as the Seven Honey Boys of old minstrel fame.

The Little Empress, the family theater of Vine Street, has been doing a consistently good business throughout the season. The current week is drawing well with the skit, "We—Us and Co.," presenting J. Edwin Lessing and company as a headliner.

Lyric, week Jan. 14-19, "Show of Wonders"; Grand, week Jan. 14-19, Mrs. Fiske in "Madam Sand."

WM. SMITH GOLDENBERG.

ELMIRA

ELMIRA, N. Y. (Special).—Hoyt's Musical Revue pleased large houses at the Lyceum, Jan. 7-12. The Seven Sammys, Marguerite Calvert, Buzzell and Parker, Martini and Maximilian. "The Modiste Revue," drew capacity to the Majestic, Jan. 7-12. The Revue featured "The Whip," Wallace Reid and Charles Ray; the Colonial, Edna Goodrich, Taylor Holmes and Ruth Roland; the Amuse, Violet Mersereau, Mac Marsh and Douglas Fairbanks.

J. MAXWELL BEERS.

DES MOINES

DES MOINES, IA. (Special).—Berchel Theater (Elbert and Getchell, managers): "Very Good Eddie," Jan. 4-5, pleased almost capacity houses at three performances. The burlesque attraction for current week "Maid in America," featuring Al. K. Hall and Bobby Barry comedians and Florence Rother and Clara Gibson. Calvert and Shane and Weston and Symonds in vaudeville numbers were popular. "Johnny Get Your Gun," Jan. 10-11, Harvery D. Orr's "Million Dollar Dolls," Jan. 12, "Pollyanna," Jan. 16-17.

Empress (Elbert and Getchell, managers): Bert Davies, eccentric comedian, toplines the bill at the Empress, with "The Military Four," "Thou Shalt Not Kill," a melodramatic sketch, "The Dixie Four and The Clark's Jugglers" complete the bill.

Orpheum (Wm. Gray, resident manager): Trixie Fraganza, assisted by Melissa Ten Eyck and Mac Wiley headlines a most excellent bill. Sarah Padden in "The Clod" has proved just as popular as on her first appearance last season. Val and Ernie Stanton, Hanlon and Hanlon in "The Unexpected," Allen and Francis, McDonald and Rowland, Phina and Pinks complete the bill.

The Garden featured two most popular attractions for the past week. Clara Kimball Young in "Shirley Kaye," showed to hold out business the entire week. Corliss Giles playing opposite Miss Young is a former leading man of the Princess and has always been most popular in Des Moines.

At the Coliseum, Joseph Hoffman in recital, Jan. 14, and John McCormack, Jan. 16.

KAHER.

FT. DODGE

FT. DODGE, IA. (Special).—Princess: Royle Woolfolk (Inc.), presented "The Merry Round," Jan. 3-5, with Mabel Walker and Elsa Ford, to good business; satisfied audiences. "Have a Heart," Jan. 16-18; Royle Woolfolk's musical tabloid, "Paradise Alley," Jan. 17-19. The Strand, Ed. Awe, mgr., had Mme. Petrova, Jan. 6, 7, in "A Daughter of Destiny," Theda Bara, Jan. 8, 9, in "Rose of Blood," Margery Wilson, Jan. 10, "Without Honor," Lew Fields and Madge Evans, Jan. 11, in "The Corner Grocery." The Majestic, J. W. Black, mgr., had, Jan. 3-5, Marguerite Clark in "Rab's Burglar," to capacity business. Mary Pickford, Jan. 6-8, in "The Little Princess," Mme. Petrova, in "The Law of the Land," Jan. 9, 10; Vivian Martin, Jan. 11, 12, in "The Trouble Buster." Gardiner Stock company, at the Magic, turned people away.

LILLIAN M. HANKIN.

JAMESTOWN

JAMESTOWN, N. Y. (Special).—Motion pictures, Bijou, Jan. 9-10, Geo. Walsh in "The Pride of New York," Jan. 13-15, "Quo Vadis," Mozart, vaudeville; Gruet, Kramer, Gruet in "Circus Day in Georgia," and pictures, Winter Garden, Jan. 9-10, Madge Kennedy in "Nearly Married."

A. L. LANGFORD.

NEW ORLEANS

NEW ORLEANS (Special).—"Mary's Ankle" stayed over and gave an extra performance at the Tulane, Jan. 6. Robert H. Mantel, in Shakespearean roles, at the Tulane, Jan. 7-10. The repertory consisted of "Hamlet," "Richard III," "Macbeth," "Richard III," "Louis XI," and "Romeo and Juliet." A strong supporting company is back of the star.

At the Crescent, Jan. 6-12, the Three Astelles, Eugene LeBlanc, Gray and Old Rose, the Musical "Avoles, Duncan and Hold, and Herbert Brenon's photoplay made in New Orleans and entitled "The Lone Wolf."

A good bill was in evidence at the Orpheum, Jan. 7-13, consisting of Holiday's Dream Models, Ralph Dunbar's Maryland singers, Bert Fitzgibbon, Charlie Howard and company, Lillian Gonne and Bert Albert, Three Natalie Sisters, Mang and Snyder, and the Orpheum Travel Weekly.

Week Jan. 6-12, at the Palace, Blackface Revue, Joe Browning, Columbia and Victor, Crawford and Frederick, Edah Fairbridge Trio, and Margaret Fischer in a film entitled, "Molly Go Get Them."

Fair burlesques, with William H. Ward doing the principal comedy work, continues popular at the Dauphine. The principal moving picture houses throughout the city are drawing well.

J. M. QUINTERO.

DETROIT

DETROIT (Special).—Garrick: Week Jan. 7, William Gillette in "A Successful Calamity," by Clare Kummer; "Good Gracious Annabelle," by the same writer, week Jan. 14.

Detroit Opera House: Week Jan. 7, Fay Hainter does some remarkable acting in a double role. The Japanese image maiden and her English Rival. The play, "The Willow Tree," by Benrimo and Harrison Rhodes, is simply fascinating. Mr. Fassett as Hamilton and Mr. De Becker as the native servant do excellent work. Week Jan. 14, Julia Sanderson and Joseph Cawthorn in "Rambler Rose."

Temple: Week Jan. 7, unusually good bill headed by Belle Baker, clever little singer. Other acts on the bill are: Florence Baird; Joe Jackson, tramp cyclist; Paul Nolan, juggler; Lee Kohlmar in "Two Sweethearts"; the Three Chums; Frank Arrell, and the Three Johns.

The most important motion pictures, week Jan. 7, were: Tyrone Powers in "The Planter," at the Washington; Pauline Frederick in "Mrs. Lane's Defense," at the Broadway Strand; Viola Dana in "Blue Jeans," at the Madison; and Julian Eltinge in "The Clever Mrs. Carfax," at the Majestic.

MARION SEMPLE.

ANNAPOLIS

ANNAPOLIS, MD. (Special).—Colonial: "Oh, Johnny, Oh," Jan. 7; poor performance to S. R. O. Howe's Pictures, Jan. 10. Colonial, motion pictures to fair business; Lyric and Republic, motion pictures to fair business; Palace, likewise. W. E. HOLIBROOK.

REPORTS FROM MIRROR CORRESPONDENTS

BACK TO CIVIL WAR INCIDENTS

"The Copperhead," by Augustus Thomas, Produced by John D. Williams in Hartford for the First Time on Any Stage

HARTFORD, CONN. (Special).—"The Copperhead," a new play by Augustus Thomas, taken from the story by Frederick Landis, was presented by John D. Williams at Parson's Theater, Jan. 7.

"The Copperhead" is in many ways a splendid play of its type. The plot is similar to that of Fenimore's novel, "The Spy." The story deals with a loyal Union man who saves the part of a copperhead. His own wife is a copperhead of the truth; his young son dies in the Union Army and requests that his father should not be allowed to look upon his face even after death. His old comrades shun and despise him. Forty years later we find him again and broken in man. His granddaughter is engaged to a promising young lawyer; the shadow of the past appears once more. The truth is then told and the old man dies the cost of time to which he has been entitled.

The play is presented in four acts and two epilogues. The first and second acts, although interesting, are not as strong as the third and fourth. The play ends with a very effective scene on the whole it is very well presented. The settings are simple but impressive.

Lionel Barrymore gave what could not be characterized except as a splendid performance. During the earlier part of the story he did very well in a difficult part. His portrayal as Mill Shanks in the last two acts was one which should receive much attention. The audience gave him a number of calls after the final curtain. Others in the cast gave good support. Albert Phillips did excellently. Thomas Carrigan did very well; Hayden Stevenson gave an exceptionally true-to-type portrayal; Doris Rankin did well in a double part. It is regrettable that William Norton did not have a larger opportunity. Raymond Hackett, Eugene Woodward, Evelyn Archer, Gladys Burgett, Ethelbert Hales, and Chester Morris all gave a good account of themselves. Harry Hadfield did well. Grace Reals was very pleasing.

Mr. Barrymore's closing line, "It's wonderful to have friends again," and his last speeches were the most effective of the entire play. Of the four acts the last was the strongest. On the whole the play is very strong, but in places it may be strengthened a bit and in other spots it is rather too melodramatic. The audience at Parson's gave Mr. Barrymore and his associates the applause which they deserved.

NEW HAVEN

NEW HAVEN, CONN. (Special).—Olympia, Jan. 7. Ima Cavallari in "The Eternal Temptress," Emily Stevens in "Daybreak," Sunshine comedy; large crowds. The inauguration of vaudeville for the last three days proved very popular and filled the house completely at every performance. It will be continued. Maurice W. Tobin severed his connection with the Gordon company, owners of the Olympia, Jan. 5. Shubert's: John Drew and Margaret Illington in "The Gay Lord Ques," to fair houses, Jan. 7-9; "Daddy Long Legs," Jan. 10-12; "The Copperhead," with Lionel Barrymore, Jan. 14-18; "Fanny Free," with Clifton Crawford, Marion Miller, and Harry Conner, Jan. 17-19. Bijou: Charles Morati and company in "It Happened in Vaudeville" was the big hit of the first three days. Other features were: Motie King in Human Clay, Baby Kathryn, Mayday Hall and Brown, Mille deLaska. Frances Williams and company as the vaudeville headliner filled the Bijou, Jan. 10-12, and left folks outside. Miss Williams was the most popular character woman who ever played stock in New Haven, and her return was welcomed warmly. She was the recipient of flowers from many sources at all performances. She does a song and dance and is surrounded by a good company.

Palace: Annette Kellerman in "The Daughter of the Gods," Jan. 7-9; "The Belgian Sins of Ambition," Jan. 10-12. All theaters ran special war films of the New Haven boys at Camp Devens, Ayer, Mass., and other pictures of present-day war. Sergeant Gibbons talked at all the houses. It was a benefit for the State Council of Defense.

HELEN MARY.

BILLINGS

BILLINGS, MONT. (Special).—Habecock: Anna Held appeared, Dec. 29, in her own musical review, "Follow Me," to a capacity audience. This was one of the most gorgeous shows that has appeared here this season, and although Miss Held was suffering from an attack of pleurisy, she appeared to advantage in a role that affords her many opportunities to display her exceptional talent. Her support this season includes such well-known players as Edith Allan, Marie Fanchonetti, Harry Short, Harry Seymour, Leon Franco, Sadie Howe, and Lewis Seymour. A large chorus and orchestra gave added support, while the costumes and scenes were beautiful. Her synopsis show, "Watch Your Step," pleased a capacity audience, Jan. 1. A very snappy musical show, and while there is but one member of the original New York company in this season's production, the cast was satisfactory. The dancing of Mr. Hillebrand and Helen Deane won much applause, while Nellie Belasco Martin displayed a very pleasing soprano voice. Goff Phillips, as a black-face comedian, and Charles Odell, in a character role, were good. Others who appeared to good advantage were Victoria Gouran, Tracy Elbert, Mildred Stewart, Gloria Halliday, Irving S. Carpenter, Frank Coombs, and Harbour Halliday. The settings and costumes were good. Beginning Jan. 7, the Lawrence Deming company opened an indefinite engagement at the American Theater, in "The Yankee Doodle Boy." New vaudeville features will be introduced. "Canary Cottage," Jan. 10.

EDWARD C. MARTS.

served. The play will be seen in New York shortly.

At the present moment the coal shortage is the all absorbing topic among theatrical men. There has been much agitation in favor of a ten o'clock closing rule, but a number of our managers object. Herbert Parson, of Parson's Theater, stated that such a rule practically forces him to close. In fact it is difficult to see how such a rule could be enforced in the case of a legitimate house, as it would hardly be possible to open before 8.15, the present opening hour. Parson's usually closes about 10.45.

It would seem that the moving picture houses favor an early closing. A. C. Morrison and several others have spoken for it, but Mr. Parson, Mr. Ascough of the Palace, and the management of the Grand do not favor such a move. It would seem as though the coal shortage does not warrant such stringent rulings.

John Drew and Margaret Illington in "The Gay Lord Ques," Jan. 10-12. Following, "De Luxe Annie," Hartford Philharmonic Orchestra, and William Dodge in "A Cure for Curables." Following attractions, "Pollyanna," "Fair and Warner," and "Oh, Boy." The latter attraction will stay for a week's run.

The Palace thrives as usual—sold out practically every evening. Manager William B. Ascough of the Palace, president of the Connecticut Managers' Association, has had fresh honors thrust upon him. He is now chairman of the "War Pictures" under control of the Connecticut Council of National Defense. He is also in active charge of the local "four-minute speakers" campaign.

Mr. Morrison of the Majestic bears the same prosperous manner as of yore and assures the writer that business is quite satisfactory. The other Morrison house, the Princess, also draws pretty well.

The Grand (burlesque) has also registered a complaint against the ten o'clock closing rule previously mentioned.

All in all, Hartford theaters are doing as well as can be expected—and better times are coming. All have very loyally aided in helping the Government and local authorities. It is to be hoped that they will receive the same consideration in return.

SEYMOUR WENTISS SMITH.

BRIDGEPORT

BRIDGEPORT, CONN. (Special).—Despite the zero weather, which continued during January when even our ammunition factories threatened to close for lack of coal, the vaudeville playhouses played on doing big business and our city fathers, as a result, were considering passing a resolution to close the theaters and conserving the heat. But week of Jan. 7 brought brighter prospects, coal barges were released from the ice floes and all theaters, factories, etc. got a good supply of black diamonds. But in an ad. of the biggest vaudeville play house in town, to come, be entertained and keep warm, the cry of those who attended during that icy week was come and sneeze and freeze for the theater was hardly any released from the atmosphere outside. But this serves to prove that vaudeville is popular regardless of all conditions, and people piled into the theater just the same. The Plaza, on the other hand, was very comfortable despite the intense cold. A picture shown for the first time in the city which proved a tremendous drawing card at the Plaza was Louis Weber's "Price of a Good Time." We hope Manager John McCarthy will book many more Weber directed pictures soon. Nettie DeCoursey & Company, Down Home Ten, Seven of Hearts, were three very popular vaudeville headliners at this house for Jan. 1-7. Other good vaudeville numbers rounded out pleasing bills.

For the first time in Bridgeport, a midnight performance was given at the Park New Year's eve, ushering in the season of 1918 under auspicious circumstances. A capacity house of merry-makers was the result. The show, the Hip, Hip, Hoora Girls, booked for entire New Year's week did excellent business during entire run. No notable big legitimate attractions is booked at this house for the near future; burlesque occupying the boards the last half of each week.

Peter Kontos, manager of the Strand, shows many McAllister and Marie Osborne pictures Saturdays at his house, which brings kiddles galore. First-run Triangles and Mutuals make up his program the rest of the week.

The New Hippodrome, Manager Joseph Saperstein, also covers East Bridgeport's theatrical territory with excellent pictures and having a splendid orchestra. Many nights the house holds 1,200 is taxed to its capacity. The admission price here remains the same, the war tax being the only increase. The Paramount program prevails, which never fails to please.

MARY SAYLES HANCOCK.

REGINA

REGINA, SASK., CAN. (Special).—Regina Theater (O. W. Powell, manager): "The Brat" under the direction of the United Producing Co., Dec. 31-Jan. 2, filled the house at every performance. Rue Martin as the Brat jumped into instant favor; Bert Robertson, Arthur LaRue and Arthur Pacie-Hipple deserve special mention. Vaudeville, Jan. 3-5, including Kimball and Kenneth, Tates Motoring, Luck and Yost, the Two Edwards, also Bluebird feature. "The Savage," with Ruth Clifford; excellent bill to capacity. Barney Groves, lease of the Regina Theater, who also controls theaters in Saskatoon, Moose Jaw, Swift Current, Calgary and Edmonton, claims that business was never so good throughout Western Canada, his theaters being booked solid until the latter part of March.

S. G. MCINTYRE.

NASHVILLE

NASHVILLE, TENN. (Special).—Vendome attraction, Dec. 24-29: Nicola, the magician, and a company of star illusionists gave a varied program to fairly good houses. From Dec. 31 to Jan. 5 proved a festival week in Nashville, when Robert Bruce Mantell, in a repertoire of Shakespearean plays, "Richelleu," and "Louis XI" filled a most successful engagement at the Vendome. Mr. Mantell is a master in his interpretation and portrayal; and, being a master in handling Shakespearean and like roles, is having attained the pinnacle of his art. His voice is remarkable and in acting, he is always the character he plays, whether it be Lear or Romeo, Louis XI or Richelleu.

Too much praise cannot be given Fritz Leibner, who is Mr. Mantell's leading man. He is versatile and his work most sincere. Especial mention should be made of his finished acting as Edgar in "King Lear," his final scene in "Romeo and Juliet," where as Mercutio, he fights and is fatally wounded by Tybalt, and his work as Macbeth in "Macbeth."

Genevieve Hammer in private life, Mrs. Mantell appears as leading woman, with full appreciation of the parts she plays. At times her voice seems somewhat uncontrolled and her speech didactic. But Miss Hammer is beautiful, charming and wears gowns rich and graceful enough to make any woman's "mouth water." The cast is very good. Particularly commendable is the music, by Messrs. Frank Peters, John Wray, Gus Lindsey, and Albert Barrett. The biggest houses of the season thoroughly enjoyed the Mantell company.

Orpheum (International Circuit), Dec. 24-29: "Honolulu Lou," a musical comedy in two acts, to large audiences.

"Her Unborn Child," scheduled as the Orpheum bill, Dec. 31-Jan. 5, was placed under ban here by the local board of censorship and presentation of the play forbidden. Order against the showing was temporarily suspended, after a conference between the manager and attorney of the theater, the company manager and board of censorship. It was decided that the matinee be given and witnessed by the board before further action. "Her Unborn Child" was presented for the censors, and after a few cuts were made in the lines, permitted to show as advertised.

Among the recent popular film offerings, "Jack and the Beanstalk," at the Knickerbocker, Dec. 24-27, and "The Seven Swans," at the Elite, Dec. 24-29, perhaps drew the largest crowds. W. H. Wasserman, owner and manager of the former theater, invited seventy of the smaller boys of the Boy's Club to see the Fox Kiddies on Christmas Eve.

Week Jan. 7, the following were seen in Knickerbocker: William Fennell in "The Conqueror," and Gladys Brockwell in "For Liberty." Fifth Avenue: Mary Garden in "Thais," Jack Pickford in "Tom Sawyer," Elite: Madame Petrova in "Exile," Strand: Harry Morey in "His Own People," and a big V comedy, Emily Stevens in "Daybreak," and Mr. and Mrs. Sidney Drew in "The Green Cent." Until They Get Me," and "Cannibals and Caravals," "The Gown of Destiny," "A Country Hero," and Ethel Clayton in "Stolen Hours."

MARY STREADWELL.

VANCOUVER, B. C.

VANCOUVER, B. C. (Special).—The popularity of "The Bird of Paradise" shows no sign of waning. It was the offering at the Avenue for three nights and New Year's matinee, and crowded houses marked the four performances. On the occasion of the opening performance on New Year's Eve, the large audience sat until the final curtain, at 12.30, the delay in starting being due to the general disorder of all away lines from the East, due to the recent severe storms.

Although this is the third visit of the Morocco play in the last few seasons, its appeal is as strong as ever. The company, though not as uniformly good as that supporting Leonore Ulrich when she first presented the play, was very adequate and well balanced. Celeste Scudder as Luana was most successful in suggesting the passionate nature of the Hawaiian girl, and the acting of John Waller as the beach comber was distinctly good. The settings and incidental music were most pleasing, and the patrons of the Avenue feel the New Year has been most happily begun with an attraction of uniform merit.

At the Orpheum, Alan Brooks in his playlet "Dollars and Sense," is attracting much interest, and the musical program of Elsa Ruegger is an artistic offering. Others on the bill are Clara Howard, Toots Pappas, Mack and Earl, King and Harvey, and the Alaska Duo.

CAMPBELL WOOD.

OTTAWA

OTTAWA, ONT. (Special).—Russell: "The Lilac Domino" pleased very large audiences, Jan. 3-5; "Which One Shall I Marry?" Jan. 7-9, opened to large house; "Robinson Crusoe," Jan. 10-12.

Dominion: Jan. 7-9, Texas Four, Musical MacLaren, Alexander and Fields, Nelmao and Hurley, and "Col." Jack George and company. Regent: Viola Dana in "The Girl Without a Soul" and the much-heralded Mary Garden in "Thais," week Jan. 7-12, to utmost capacity at each performance.

Family: Week Jan. 7-12, vaudeville and pictures to good business. The Flower Theater, one of Ottawa's most popular uptown theaters, has been sold to a syndicate of Toronto theatrical men; the sale having been concluded shortly before the New Year. The theater is now under the management of Bert Jennings, who comes to Ottawa after several years' successful management of motion picture theaters in Toronto, Western Ontario and across the line.

Manager Jennings announces that the future policy of the Flower will be two changes of features weekly at popular prices. Several big "Specials" have already been booked and with popular prices in vogue and the policy of "Big Productions Only," the new Flower will no doubt become popular with local screen followers during the coming season.

J. H. DUBE.

"OH, LADY, LADY"

Comstock and Elliott's Newest, Started on Its Way in Albany, N. Y.

ALBANY, N. Y. (Special).—John Drew and Margaret Illington, supported by a well-balanced company in the revival of "The Gay Lord Ques," were warmly received at Harmanus Bleecker Hall, Jan. 3-5, by large and thoroughly appreciative audiences. A delightful performance was given of Plesner's comedy drama.

"Oh, Lady, Lady," Comstock and Elliott's newest musical comedy, had its opening performances here, Jan. 7-9, and scored a distinct success with the largest audiences of the season. The music which was composed by Jerome Kern was delightful, many of the numbers being repeatedly encored. The book and lyrics, written by Roy Bolton and P. G. Wodehouse, was above the average and won no immediate favor. The cast of principals has been carefully selected by the producers and included an unusually large number of brilliant entertainers, among them being: Vivienne Segal, Constance Hunter, Margaret Dale, Florence Shirley, Carroll McComas, Edward Abeles, Harry C. Brown, Carl Randall, Harry Fisher, and thirty others, including an attractive and tuneful chorus. The production will be seen at the Princess Theater, New York, within a few weeks.

Augustus Thomas's new drama, "The Copperhead," with Lionel Barrymore, Jan. 10-12. James E. Cooper's "Sightseers," with Will J. Kennedy, Harry Kelly, and Jack Miller, surrounded by an excellent company of burlesquers, presented a good performance at the Empire, Jan. 7-12, and drew big houses.

Proctor's Grand offered a varied vaudeville bill, Jan. 7-12. The principal acts were: The Bonfires of Old Empires, Sylvia Clark, Ed. Burns and Torrence, Three Southerners, Clark Hamilton, and George Armstrong. The added film features were Irene Hunt, and Belle Bennett.

The picture houses all did a heavy week's business. Olga Petrova and Julian Eltinge were the stars at the Landmark, while Doris Kenyon in "The Flower of Death," was at the Majestic; Constance Talmadge at the Clinton Square, and Baby Marie Osborne at the Regent. GEO. W. HERRICK.

PHILADELPHIA

PHILADELPHIA (Special).—All records for attendance at the Stanley Theater were shattered last week by the business done by the Goldwyn picture of "Thais," featuring Mary Garden. Although it is said that it is only the light and sprightly plays that draw the crowds in winter times, "Thais" would show the inconsistency of this rule. While beautifully staged and produced in a most artistic manner, with Mary Garden displaying to great advantage both her ability as an actress and her physical charms—not to forget her back—the film is said to be still the crowds came. Opening night business was very big. Attendance progressed even larger. At 7 o'clock there was a line waiting for tickets which continued till after 9, when as the first show was over, the house again became jammed, a line outside extending for over a block, with three reserve policemen helping the Stanley Theater's special officers. In fact, many after standing in line for half an hour shivering in the cold went home without seeing the film.

"Thais" broke all records for attendance at the Stanley, even the big business done by Mary Pickford and the record crowd the night we played the first Goldwyn picture, said Stanley, Mastbaum, in an exclusive interview for the Mirror. "I haven't seen the total figures for the week," he added, "but I am sure they will rival that of any playhouse in the city, not excluding David Warfield. The big attendance, while of course gratifying from a financial standpoint, is a distinct triumph to the artistic abilities of Mary Garden. We thought the Stanley Theater had a big patronage among the fashionable residents of the city, but it was surprising to see so many new faces in the audiences of people well known socially, and it was very astonishing to see these people patiently waiting in line for half an hour to gain admittance. That the picture was so well received is also gratifying considering the cuts the State Board of Censors insisted on."

There are three changes at the Shubert houses this week, while at the Nixon theaters the plays remain the same. At the new Chestnut Street House, "The Passing Show of 1917" opens with the first price still remaining—best seats \$1.50. The New York cast headed by De Wolf Hopper, Irene Franklin and Jeff de Angeli, remains almost intact. The Adelphi was dark last week, but opened Monday with Alan Dale's new play, "The Madonna of the Future." Emily Stevens in the leading role. Donald Brian in "Her Regiment" has begun his road tour, and opened for a two weeks' engagement at the Lyric.

David Warfield is in his final week in "The Music Master" revival at the Forrest, while Otis Skinner is concluding his return engagement in "Mister Antonio" at the Broad. It seems odd that two of Booth Tarkington's plays should follow each other at the same house, but "The Country Cousin" was playing just before Skinner's engagement.

Winchell Smith's pleasing comedy, "Turn to the Right," is doing a brisk business at the Garrick. J. SOLIS COHEN, JR.

RICHMOND, VA.

RICHMOND, VA. (Special).—The musical comedy, "Toot! Toot!" presented at the Academy of Music Jan. 7-8, by Colonel Henry W. Savage, as a train of mirth and melody in three sections, proved itself to be a very swift and up-to-date train, making good time and delighting all passengers or patrons. Edgar Allan Woolf has provided a very witty and entertaining libretto, and the lyrics of Berton Braley afford a splendid vehicle for the Kern music. For the most part these were well sung, in particular the lyric, "The Last Long Mile," sung by Greek Evans, who has a resonant baritone, with the assistance of the soldier chorus. Of the characters in the new play, naught but praise can be said. All of the moving picture houses here continue to do excellent business.

NEAL AND MCCONNELL.

PLAYS IN BOSTON CLOSE AT 10.15

First Curtain Goes Up at 7.45—Compromise Between Managers and Fuel Administrator Storrow, After a Spirited Statement

Boston (Special Correspondence).—Not in many years has theatrical Boston been so excited as it was last week when it was announced that the curfew would ring promptly at 10 and that every theater in Boston would close at that hour. Such a commotion as this order of the fuel conservator occasioned is almost unbelievable. Everyone connected with the theater was intensely excited and there were rumors of meetings, some of which quickly materialized, but at last a hearing was arranged between the managers and owners of the theaters and James J. Storrow, New England Fuel Administrator. After a prolonged session a compromise was effected and Mr. Storrow agreed that the theaters could remain open until 10:15, provided they would ring up promptly at 7:45. This order is to be effective for sixty days, when conditions will be again considered.

Where shows are of unusual length, a special dispensation from the Boston Fuel Committee may be obtained to permit the theater to remain open a little later than 10:15.

There were about seventy-five persons at the hearing, which was held in room 100 at the State House. While it was given by Mr. Storrow, members of the Boston Fuel Committee were present and took an active part in the proceedings, most of the questions asked being by Chairman David A. Ellis of that committee.

In the course of the hearing, Mr. Storrow took occasion to point out the seriousness of the

Boston and New England fuel situation, as an instance why everybody should make every possible sacrifice to aid in the conservation of fuel; otherwise, he said, it was not an impossible event that the theaters might have to be used in which to herd people for warmth.

John B. Schofield, manager of the Tremont Theater and president of the Theater Managers' Association of Boston, was the first speaker at the hearing, and stated that many players lived out of town and for years had been accustomed to going home for their supper and then returning to Boston to the theater. He said that these players could not be expected to change the habits of a life time. He argued for a limit of 11 o'clock. Ed. D. Smith, of the Majestic, Wilbur and Shubert theaters, spoke for the same closing hour, as did Charles J. Rich, of the Colonial and Hollis, and M. Douglas Flattery, of the Orpheum. After many arguments pro and con, Mr. Storrow decided that the limit of 10 o'clock should be moved forward one quarter of an hour.

Attractions at the theaters this week—Colonial: "The Riviera Girl"; Park Square: "Success"; Hollis: "The Thirteenth Chair"; Tremont: "The Boomerang"; Plymouth: "Nothing But the Truth"; with Willie Collier; Shubert: "What's Your Husband Doing?"; Wilbur: "The Man Who Came Back"; Majestic: "Mother Carey's Chickens"; Copley, Henry Jewett Players in "The Rivals."

D. CLAPP.

CHICAGO

CHICAGO (Special Correspondence).—The unprecedented heavy snowstorm on Sunday, Jan. 13, interfered to some extent with theatrical business the first part of last week, but as the streets gradually became passable business gradually picked up. Recovery seems to have swallowed the dreadful slump in box office receipts, and managers have lost their "grouch" and wear a happy countenance. The increased business is no doubt due to the excellent quality of the entertainments offered. Everything is hold-over this week—not a single change to report in the "Loop" houses, the only change being in the vaudeville, outlying and burlesque houses.

Auditorium: Grand Opera, last week. Blackstone: Maude Adams in "A Kiss for Cinderella," fourth and last week.

Cort: "Gypsy Trail," fourth week. Colman's Grand: Jane Cowl in "Lilac Time," fourth week.

Powert's: Ruth Chatterton in "Come Out of the Kitchen," last week of a very successful engagement.

Colonial: Maude Fulton continues here in "The Hat," engagement indefinite.

Olympic: Kolb and Dill in "The High Cost of Loving," fourth week.

Lincoln: "The Man Who Came Back," with Mary Nash, is in its seventeenth successful week.

La Salle: "Oh, Boy!" twenty-second week.

Columbia (burlesque): Burlesque Wonder Show.

Garrick: "The Very Idea," with Ernest Truex and Richard Bennett, second week. The critics do not seem to like much of it.

Studebaker: "Mystery," second week, with John Charles Thomas, baritone, who has the male part; Carolyn Thomson, John T. Murray, Jennetta Methuen, Arthur Geary, Charles H. Bowers, Maude Allen and others.

Majestic: Manager Fred Eberts announces another big vaudeville bill for this week. Those taking part are: Fritz Scheff, Clark and Verdi, Jean Adair and company, Aveling and Lloyd, Sanly and Norton, Burdella Patterson, Maleta Bonconi, Sannone and Dellia, and George White and Emma Hale.

Palace Music Hall: Cecil Cunningham, billed as the "Comedienne Extraordinary," in a repertoire of exclusive songs. Henry de Vries presents "Submarine P. T.," Kate Ellmore and Sam Williams, Milo, Paul McCarthy and Elsie Faye, Burns and Klassen, Three Bennett Sisters.

Starting on its twenty-second week last night at the La Salle, "Oh, Boy!" bears the distinction of the longest run of the present Chicago season.

Last week at the Majestic, Emmett Corrigan, the headliner, scored a big hit in his character impersonations in an act called "War Ballads," in which he impersonates an English officer, a Civil War veteran and an American Sammy on his way to France.

Reports indicate that the Palace is doing a wonderfully good business, in fact the biggest in its history.

The Round-Up

It is expected that the new Al Woods Theater, in the course of finishing up, at the corner of Dearborn and Randolph Streets, will be dedicated about Feb. 22. Al Woods was in town the other day and O. K'd the finishing touches. The name of the dedicatory attraction has not as yet been furnished me.

George Castle, who died recently at Miami, Fla., remembered Abe Jacobs, manager of the Olympic, to the extent of \$22,000. Jacobs is a happy man these days. According to reports the bulk of the Castle estate goes to the widow, Mrs. Clara H. Castle of Chicago, and her daughter, Mrs. Jessie Castle Roberts of Detroit, Mich. According to Mrs. Roberts, the entire estate amounts to \$1,000,000.

"The Wanderer" comes to the Auditorium Jan. 24. This playhouse will be dark three days next week.

Warfield in "The Music Master," and Mrs. Fiske in "Madame Sand," open here Monday night, Jan. 21.

The second community theater in the English speaking world opened Jan. 7. It begins life in an abandoned public school building on Kenwood Avenue and Fifty-fourth Street. Two rooms in the annex of the old Hyde Park High School have been transformed into stage and pit.

The Chicago Avenue Theater, moving pictures, located at West Chicago Avenue and North Leavitt Street, was totally destroyed by fire early Jan. 9. The origin of the blaze is still a mystery. Durke Kemp, proprietor of the theater, told the Chicago police that everything was all right when he closed at 11 o'clock. He carried only \$1,000 insurance; his loss is at least \$15,000. The damage done to the building by the blaze is estimated at \$100,000. Four firemen were killed and several were injured by falling walls and the tumbling down of an electric sign.

Aaron J. Jones, president of Jones, Linick and Schaefer, has sent to this office a copy of

a letter issued by J. C. McDonnell, Chief of Bureau of Fire Prevention and Public Safety, which is vitally important and interesting to vaudeville acts coming to the Western metropolises. It reads as follows:

"We find that the majority of acts coming to the various theaters in this city do not have fireproofed scenery. In future all scenery not fireproofed will be ordered out of theater immediately. We trust you will advise all such acts as you may book for Chicago that the ordinances require all scenery and stage paraphernalia to be fireproofed. These ordinances will be strictly enforced from this date on."

W. A. ATKINS.

WASHINGTON

WASHINGTON, D. C. (Special).—During the current week at the Belasco Theater, Jan. 14, William Gillette makes a welcome return visit in that amusing and brilliant play, "A Successful Calamity," which is strongly remembered for its notable success on its original production in this city, and the star is again greeted by a large and enthusiastic audience. A talented supporting company that is warmly praised includes Louise Rutter, William Devereaux, Ruth Finlay, Robert Hendel, Katharine Alexander, Charles Lane and Maria Ascaraga. Clifton Crawford follows in the new musical comedy, "Fancy Free."

At the National Henry W. Savage presents his new musical comedy, "Toot Toot," adapted from Rupert Hughes's Pullman car farce, "Excuse Me." In the cast are Frances Demarest, Ruth Welch, Louise Groody, Ruth Harding, Harry Benham, Eddie Garvie, Earl Benham, Harry Fern, Alonzo Price, Donald Sawyer, Anthony Hughes, Lee H. Templeman and Greek Evans. Raymond Hitchcock follows in "Hitchy-Koo."

The Poll Musical Comedy Players presents at Poll's during the current week with the musical offering, "A Revue of Washington, Old and New," meeting with the praise and approval of large audiences. The revue is in two acts, the first presenting Washington in jest and song as our forefathers knew it, and the second presenting Washington as it is today, the whole scintillating with brilliant wit and humor, song and dialogue. Charles Sinclair, the producer, is roundly praised for his excellent stage presentation and for his assistants as the big headline of the bill at B. F. Keith's. Other attractions include James and Bonnie Thornton, "The Youngest of the Old Timers"; W. J. "Ragtime" Reddy, the jolly young tar from the battleship Michigan, in clever planologue; Eleonore Cochran, operatic concert singer, and Eric Zardo, pianist; Margaret Edwards, "The Perfect Girl from California"; Arthur Sullivan and company, in "A Drawing from Life's Events"; Everest's monkeys, and the Gallavini Sisters.

Money which had been paid by holders of season tickets for the Boston Symphony Orchestra concerts is now being refunded by Mrs. Katie Wilson-Greene, who had the local management, as all concerts for the season having been canceled. The Department of Justice has declared Dr. Karl Muck, conductor of the orchestra and twenty-two of the members to be German subjects prohibited by the President's enemy alien proclamation from entering the District of Columbia.

The fifth concert of the T. Arthur Smith's Ten Star Series, given at the National, Jan. 11, introduced for the first time locally in song recital, Mme. Julia Clausen, the Swedish contralto, in a program of rare excellence.

The Philadelphia Orchestra for its third Washington concert at the National, Jan. 18, introduced Hans Kindler, first cellist, as the soloist.

Mollie Williams' Own Show is the attractive and strongly attended burlesque organization this week at the Gayety, presenting two clever burlesques, "The Trap," and "A Day at Atlantic City." A capital company of players with Ambark Lee, Bill Gilbert, Billy McIntyre, Earl Sheehan, May Sheridan, Florence Kelly and Neil Gilbert.

JOHN T. WARDE.

"SOME DADDY," FIRST TIME
Comedy at Atlantic City by Harry Allan Jacobs and James L. Campbell

ATLANTIC CITY (Special).—"Some Daddy," a new comedy by Harry Allan Jacobs and James L. Campbell, was given its premiere at the Apollo Theater Jan. 11. It received a most enthusiastic reception. The audience, composed of many prominent New Yorkers, grasped the whimsical nature of the play immediately. In compliment to Harry Allan Jacobs, one of the authors, a large party of Friars attended the premiere.

The play is being presented by Alexander Leftwich, who also staged the production. William Morris is the featured member of a cast which includes Inez Buck, Alice Fleming, Henry Vogel, Frederick Macklyn, Alice Baker, William Evans, and Florence Davenport. Prominent New Yorkers present included Felix Isman, Max Marcin, Martin Herman, Charles Emerson Cook, Abraham Lincoln Jacobs, Jack Gleason, Jack Hughes, Leslie Morosco, and Ben Strauss.

At the Gayety, Jan. 7-12, Jack Singer presented the Broadway Frolics in "Stranded," Week Jan. 14, the Million Dollar Dolls.

At the Olympic, Jan. 7-12, Lillian Mortimer in "How to Manage a Wife" shared the honors with Eight Black Dots.

Bert La Mont presented the "Montana Fire" at the Lyric.

J. W. BARKER.

B. F. Keith's Circuit— United Booking Offices

(Agency)

A. PAUL KEITH

President

E. F. ALBEE

Vice-President and General Manager

For Booking Address

S. K. HODGDON

Palace Theatre Building

New York City

FIBRE, STEEL and BRAINS

BAL FIBRE TRUNKS are made of selected baswood, cold stamped steel corners and other fittings, vulcanized hard fibre and the brains of finest trunk building organization in the world

WILLIAM BAL COMPANY, 145 W. 45th St., N. Y. City

PLAYS

For STOCK, REPERTOIRE, AMATEUR COMPANIES
LARGEST ASSORTMENT IN THE WORLD. Books for Home
Amusement. Negro Plays, Paper, Scenery, Joke Books, Catalogues FREE! FREE! FREE!

SAMUEL FRENCH 28 West 38th Street, New York

CAUTION

Anybody infringing upon any of my plays will be prosecuted to the full extent of the law.

"Suffer Little Children to Come Unto Me" or "She Do." "Car Fare! Please!"

"Full Moon."

"Jane vs. John."

"They All Knew Severly."

"Dresses" and Others.

JANE SEAGRAVE

ONE DOZEN NEW MODERN PLAYS

for lease on low royalties to Amateurs and Professionals. List free. ROBIN ERNEST DUNBAR, The Lorch, Angelo Road, South Bend, Indiana.

WANTS

RATES, CASH WITH ORDER.

20 words or less, cost 50c. Additional words, 2c each. Four-times orders include a fifth insertion, free of charge.

DANIEL W. DELANO, JR., writes to Arbuckle, Albert J., 228 Halsey St., Brooklyn, N. Y., or answer thru paper.

YOUNG CANADIAN woman desires position as maid-companion to lady in New York theatrical world. Having amateur experience, would willingly play small parts when necessary without extra salary. EVELYN WARD, 18 Washington Avenue, Toronto, Ont., Canada.

WANTED LIBRETTO—Musician would like to hear from writer living near New York with an up-to-date story for musical comedy. Composer, Care Mirror.

Buffalo, N. Y. (Special).—William Hodge in "A Cure for Curables" played a successful week at the Tech, Jan. 7-12. Week Jan. 14, "The Wanderer."

George Arliss as Alexander Hamilton received a royal welcome at the Star, Jan. 7-12. Week Jan. 14, "The Willow Tree."

At Shea's, Maude Earl in the fantasy, "The Vocal Verdict," headlined.

At the Gayety, Jan. 7-12, Jack Singer presented the Broadway Frolics in "Stranded," Week Jan. 14, the Million Dollar Dolls.

At the Olympic, Jan. 7-12, Lillian Mortimer in "How to Manage a Wife" shared the honors with Eight Black Dots.

Bert La Mont presented the "Montana Fire" at the Lyric.

J. W. BARKER.

FOR SALE: AN ACT

suitable for a

REVUE or in VAUDEVILLE

for a

SOUSE ECCENTRIQUE

See playlet "HOMI SOIT" in this month's, January's, "Smart Set" Magazine

MODESTLY DESCRIBED BY THE AUTHOR AS:

Odd conceit—unique, inexpensive setting—small cast, two and a dog—can be fattened with personal business, gags and added lines to run fully fifteen minutes—brisque but within the law—holds interest throughout—surprise comedy curtain—sure-fire hoakum, the playlet—fully protected.

Address or wire, my expense

MAVERICK TERRELL

(Formerly Staff Author for Charlie Chaplin, Max Linder, etc., co-author of "The Real Q." Willard and Cain's and Willard and Bond's comedy sketch, "Detectivism," etc., etc.)

TEMPORARY ADDRESS: Care 606 Hoge Building, Seattle, Wash.

NEW YORK REPRESENTATIVE: Charles E. Heydt, Esq., Attorney, 3 Rector Street, Rector 4900

BUSINESS DIRECTORY

RATES, CASH WITH ORDER

15 Cents per date line, single insertion.
\$1.75 per line, 15 times. \$3.00 a line, 30 times.
\$5.00 a line, 60 times. 14 lines to one inch single column. Four lines smallest space accepted. No double column space.

LITHOGRAPHERS AND PRINTERS

THE STROBRIDGE LITHOGRAPHING CO., Cincinnati—New York Office, Times Building, Times Square, HIGH-CLASS THEATRICAL AND CIRCUS PRINTING.

LAWYERS

EDWARD DOYLE, Specialist in Theatrical Law, 421 Merchants Bank Building, Indianapolis, Ind.

KNOXVILLE

KNOXVILLE, TENN. (Special).—"The Million Dollar Doll," a kind of musical badge-podge, seemed to satisfy a good sized audience Jan. 9. The dearth of road attractions this season has probably whetted the appetite of the theatergoers. The Bijou had one of the best bills of the season, Jan. 3-5. Business continues to be good. Dan P. Trent, its popular manager, has been sick for two weeks but is again on the job.

CHARLES E. KUTCH.

AMERICAN ACADEMY OF DRAMATIC ARTS

The Standard Institution of Dramatic Education

Board of Trustees

(Franklin H. Sargent, President, Daniel Frohman,
John Drew, Augustus Thomas, Benjamin F. Roeder.)

Detailed catalog from the Secretary

ROOM 141 • CARNEGIE HALL • NEW YORK

Connected with Charles Frohman's Empire Theatre and Companies

ALVINE SCHOOL OF DRAMATIC ARTS

Our own Students Theatre and Stock Co. (assures actual New York Public Appearances)
Claude M. Alvino, Principal, and a large faculty of Directors and Instructors.

Former pupil celebrities: Hazel Dawn, Nora Bayes, Annette Kellermann, Laurette Taylor,
Mlle. Dasso, Gertrude Hoffman, Ethel Levey, Joseph Santley, Harry Pilcer, Harry Clark,
Taylor Holmes, B. Grey Gilmore, Mary Fuller, Marie and Florence Nash, Barbara Tennant,
Dolly Sisters, Lillian Walker, Violet Mercereau and others.

Write for catalogue. Address Secretary. Mention study desired.

ALVINE SCHOOL OF DRAMATIC ARTS, 225 W. 37th St., near Broadway, New York City

The National Conservatory of Dramatic Art

F. F. MACKAY

A Thorough Training School for the Stage and Platform. Vocal Exercises. Open all the year round.
Mackay's "Art of Acting" for sale at Conservatory. Room 601, 145 W. 45th Street, New York, N.Y.

Elizabetha Menzeli

Ecole de Chorographie Classic et
Pantomime and Ballet Russe

All kinds of Dancing and Spectacular
Acts Composed and Staged
12 EAST 18TH STREET NEW YORK
Telephone, 3334 Stuyvesant

Beverly Sitgreaves

Dramatic Instruction, Coaching
French and English Diction

Address 129 W. 46th St. Tel. Bryant 3363

At Her Studio, 1730 Broadway

ELITA PROCTOR OTIS

Invites pupils, to be given a THOROUGH
TRAINING for the STAGE, also PLAT-
FORM. SKETCHES COACHED.

By appointment only. Phone 2131 Circle.

Broken Voices Restored
Public speakers and singers, I can help you
if you could have resonance and compass of two or three
octaves according to the old Italian school, consult
E. W. HODKINSON
VOICE SPECIALIST
Metropolitan Opera House
Telephone Bryant 1274

HUTCHINSON

HUTCHINSON, KANS. (Special).—De Luxe, motion pictures: "The Honor System" Jan. 7-9; "Big Timber" with Kathryn Williams and Wallace Reid, Jan. 10; Vivian Martin in "Little Miss Optimist," Jan. 11-12; Royal, Mary Miles Minter in "Peggy Leads the Way," Jan. 13; Violet Merceau in "The Girl by the Roadside," Jan. 14-15; Edna Goodrich in "Queen of the Night," Jan. 16-17; Rex, Hy Berling presents Billy Pullman with the Pullman Maids in high-class musical comedy. Convention Hall; Henry Savage's "Have a Heart," Jan. 18.

C. W. OSWALD.

STEIN'S
FOR THE STAGE • FOR THE BOUDOIR
MAKE-UP

INDIANAPOLIS

INDIANAPOLIS (Special).—Yvette Guilbert appeared at the Shubert Murat Jan. 7 before a small but highly interested audience in her great songs of a Great France, giving a performance of rare charm that only Guilbert herself could make so delightfully fascinating and entertaining to a people of another tongue. Emily Gresser, violinist, and Maurice Eisner, at the piano, assisted. "Love o' Mike," Jan. 10-12; Cincinnati Symphony Orchestra, Victor Herbert, conductor, afternoon, Jan. 13; Dramatic Club (local), Jan. 14; "Furs and Frills," Jan. 15-16; "Ellen," Jan. 17-19.

"Flora Bella," seen here at the other house last season with Lina Abartani and others of the original cast, played a half week's engagement at English's, Jan. 3-5, with a fair company, to fair business. "Cheating Cheaters," Jan. 10-12; "Potash and Perlmutter in Society," week Jan. 14.

Thurston, with his mysteries old and new, did a good week's business at the Park, week Jan. 6, followed by "Mutt and Jeff's Divorce," week Jan. 13.

Heading an unusually good bill at Keith's, week Jan. 9, was Albertina Rasch, assisted by Constantin Kolosoff and Cyprius in a group of ballet numbers that were admirably done and received with the warmest kind of reception. Mr. and Mrs. Jimmie Barry offered their latest skill, "The Burglar," in which Mr. Barry does great work as a rule comedian, one of the best acts on the bill. Fox and Ward, celebrating their golden anniversary as partners, appealed to the young as well as the older generation who remembered them in their earlier days. Others were James Connelly and Players, who returned in "Betty's Courtship," a pleasing sketch, well acted; Harry and Grace Ellsworth, in songs and dances; Herman and Shirley, the former a contortionist of unusual ability, in a unique act, and Karl Emmy and His Dogs, one of the best acts of its kind in vaudeville.

Interest in the Red Cross benefit given by the Dramatic Club at the Murat, Jan. 14, was increased by the addition to the program of Nettle by George Ade, who permitted the use of the play, and is personally supervising the rehearsals. The play has been given by the Lamb's Club, by Holbrook Rinn, at the Princess Theater, in New York, and Charles Frohman was on his way to London to produce it there when he went down with the Lusitania. In addition to Nettle, the program included "The Drums of Oude," by Austin Strong, and "In 1909," a clever farce, by William C. DeMille.

At the annual meeting of the stockholders of the Monument Realty company and the Circle Theater company, the officers who have guided the affairs of the Circle Theater from its opening sixteen months ago were re-elected. A. L. Block again being chosen president; Robert Lieber, vice-president; Meyer Efronson, treasurer, and Ralph S. Norwood, secretary. The executive committee from the board of directors, which includes Herman P. Lieber as well as the companies' officers, was re-elected for the coming year.

PEARL KIRKWOOD.

NORWALK, OHIO

NORWALK, OHIO (Special).—Despite the fact that zero weather prevailed and the date occurring so soon after the holiday season, "Twin Beds" pleased better than a \$600 house on the night of Jan. 4. "Hans and Fritz," Jan. 5; "You're in Love," Jan. 10; "Pretty Papa," Jan. 21; "Very Good Eddie" (second time here), Feb. 1; "Oh, Boy," Feb. 6; Anna Field in "Follow Me," Feb. 15; "So Long Letty," April 1; "Turn to the Right," May 23.

C. S. HARRINGTON.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman, Inc.): Chgo. Dec. 31—

—Indef.

AFTER Office Hours: Phila. 13-19.

ANGLIN, Margaret: N.Y.C. Dec. 25, 1917—Indef.

BARRYMORE, Ethel (Chas. Frohman, Inc.): N.Y.C. Dec. 24, 1917—Indef.

BEN HUR (Klaw and Erlanger): St. Louis 14-19.

BIRD of Paradise (Olivier Morosco): Santa Anna, Cal. 16.

Pasadena 17, Ventura 18.

Santa Barbara 19, Bakersfield 20.

Porterville 21, Visalia 22.

Fresno 23, Modesto 24.

San Jose 25, Stockton 26, San Francisco 27-Feb. 2.

BLIND Youth (Lou Tellegen): N.Y.C. Dec. 3, 1917—Indef.

BLOOMERANG, The (David Belasco): Boston, Dec. 25—Indef.

BRAT, The (Olivier Morosco): Chgo. Dec. 16—Indef.

BRAT, The (United Producing Company, Ltd.): Taber, Alta. 18.

Canby 19, Raymond 20, Lethbridge 21.

Edmonton 22, Calgary 23-26.

BROADWAY After Dark (Woodhall Amuse. Co.): Oblong, Ill. 10.

West Salem 17, Mt. Vernon 18.

Christopher 19, Salem 21.

Herrin 22, West Frankfort 23.

Johnson City 24, Benton 25.

Marion 26.

BUSINESS Before Pleasure (A. H. Woods): N.Y.C. Aug. 15, 1917—Indef.

COME Out of the Kitchen (Henry Miller): Chgo. Nov. 19—Indef.

COUNTRY Cousin (Klaw and Erlanger and G. Tyler): Bklyn 14-19.

DADDY Long Legs (Henry Miller): N.Y.C. 14-19.

DANGEROUS Girl (Ed. W. Rowland): Bklyn 13-14.

Bloomington 15, Joliet 16.

Kankakee 17, Peru 18.

Lansport 19.

DAUGHTER of the Sun (Rowland and Howard): Toronto 14-19.

DITCHESTEIN, Leo (John D. Williams): N.Y.C. Nov. 20, 1917—Indef.

DREW, John (John D. Williams): N.Y.C. 14-19.

EYES of Youth (Messrs. Shubert and A. H. Woods): N.Y.C. Aug. 22, 1917—Indef.

FAIR and Warner (Selwyn and Co.): Frisco 13-20.

FAVERSHAM, William: N.Y.C. Dec. 22, 1917—Indef.

FISKE, Mrs. (Klaw and Erlanger and G. Tyler): Cinl. 14-19.

FAME, The (Richard Walton Tully): Los Angeles, Cal. 14-19.

Fresno 20, Bakersfield 21.

Santa Barbara 22, Pasadena 23.

San Diego 24-26.

GENERAL Post (Charles Dillingham): N.Y.C. Dec. 24, 1917—Indef.

GILLETTE, William (Arthur Hopkins): Washington 14-19.

GYPSY Trail (Arthur Hopkins): N.Y.C. Dec. 4, 1917—Indef.

GYPSY Trail (Arthur Hopkins): Chgo. Dec. 23—Indef.

HERTAG, The (Messrs. Shubert): N.Y.C.

LILAC Time (Selwyn and Co.): Chgo. Dec. 24, 1917—Indef.

LITTLE Girl in a Big City: Paterson, N. J. 13-19.

LOMBARDI, Lita (Olivier Morosco): N.Y.C. Sept. 24, 1917—Indef.

MADONNA of the Future (Olivier Morosco): Phila. 14-19.

MAN Who Came Back (William A. Brady): Chgo. Sept. 25—Indef.

MAN Who Came Back (William A. Brady): Boston, Dec. 24—Indef.

MAN Who Stayed at Home: Chgo. Dec. 24—Indef.

MARRIAGE Question (Rowland and Howard): Harrisburg, Pa. 14-15.

Lancaster 16-17.

Allentown 18-19.

MARRIAGE Question (Rowland and Howard): Columbus 13-19.

MARY'S Ankle (A. H. Woods): Rochester 14-16.

MILLIONAIRE and the Shop Girl: Chgo. 13-19.

MONTANA (Bankson and Morris): McDonald, Kan. 14.

Bird City 17, Atwood 21, St. Francis 22.

MOTHER Carey's Chickens (John Cort): Boston 7—Indef.

NIGHT of the Wolf (Selwyn and Co.): N.Y.C. Nov. 17, 1917—Indef.

NOTHING But the Truth (Anderson and Weber): Boston Dec. 31—Indef.

OLD Lady 31 (Lee Kugel): Bklyn 14-19.

ONE Girl's Experience: Kansas City 13-19.

PARTOR, Bedroom and Bath (A. H. Woods): N.Y.C. Dec. 24, 1917—Indef.

PATTON, W. B. (Frank Smith): Fairbury, Ill. 15.

Chaffee 16, Hoopes 17.

Homer 18, Rantoul 19.

PEG o' My Heart: Milwaukee 13-19.

PETER Ibbetson (Messrs. Shubert): Bklyn 14-19.

PIPES of Pan (Selwyn and Co.): N.Y.C. Nov. 8, 1917—Indef.

POLLYANNA (Klaw and Erlanger): N.Y.C. 14-19.

POLLY With a Past (David Belasco): N.Y.C. Sept. 6, 1917—Indef.

POST, Guy Bates (Richard Walton Tully): N.Y.C. Sept. 4, 1917—Indef.

SEVEN Days' Leave (Daniel Frohman): N.Y.C. 14—Indef.

SKINNER, Otis (Chas. Frohman, Inc.): Phila. 7-19.

Indef. 20.

SMARTER Set: Pittsburgh 13-19.

STORY of the Rosary: Chgo. 13-19.

SUCCESS: Boston 14-19.

TAILOR-MADE Man (Cohan and Harry): N.Y.C. Aug. 27, 1917—Indef.

TAYLOR, Laurette (Klaw and Erlanger): N.Y.C. Dec. 31, 1917—Indef.

TERRY, Phyllis Neilson (Geo. Tyler): Montreal 14-19.

TURN Chair (William Harris): Boston Dec. 25—Indef.

TIGER Rose (David Belasco): N.Y.C. Oct. 3, 1917—Indef.

TURN to the Right (Winchell Smith and John Golden): Phila. Dec. 24—Indef.

TURN Back the Hours: Cleveland 13-19.

UNCLE Tom's Cabin: St. Louis 13-19.

UPSTAIRS and Down (Olivier Morosco): Phila. 14-19.

VERY Idea (Anderson and Weber): Chgo. 7—Indef.

WANDERER, The (Elliott, Cohnstock and Gest): Buffalo 14-19.

WARFIELD, David (David Belasco): Phila. Dec. 24—Indef.

WASHINGTON Square Players: N.Y.C. Oct. 31, 1917—Indef.

WHAT'S Your Husband Doing? (Hobart-Jordan, Inc.): Boston 7—Indef.

WHICH One Shall I Marry? (Rowland and Howard): Trenton, Ont., Can. 14.

White Slave: Montreal 13-19.

WHY Marry? (Selwyn and Co.): N.Y.C. Dec. 25, 1917—Indef.

WILLOW Tree (Cohan and Harris): Buffalo 14-19.

WILSON, Al. H. (Sidney El. Chgo. Aug. 16, 1917—Indef.

Salamanca, N. Y. 15.

Olean 16, Wellsboro, Pa. 17.

Sayre 18, Elmira, N. Y. 19.

Rochester 21-24, Syracuse 24-26.

YES or No (Anderson and Weber): N.Y.C. Dec. 21, 1917—Indef.

PERMANENT STOCK

RAYONNE, N. J.: Strand.

BOSTON: Gayety.

BRIDGEPORT, Conn.: Lyric.

BROCKTON, Mass.: Hathaway's.

BROOKLYN: Fifth Avenue.

BROOKLYN: Grand Opera House.

BUTTE, O.: Majestic.

CHESTER, O.: Family.

CHICAGO: Crown.

DENVER: Denham.

DES MOINES: Princess.

DETROIT: Adams.

ELMIRA, N. Y.: Mozart.

EL PASO, Tex.: Crawford.

FITCHBURG, Mass.: Cummings.

FORT WORTH, Tex.: Majestic.

GREEN BAY, Wis.: Bijou.

HAVERHILL, Mass.: Academy.

HUTCHINSON, Kan.: Home.

JAMESTOWN, N. Y.: Samuel's Opera House.

KANSAS CITY, Mo.: Grand.

KOKOMO, Ind.: Sipe.

LAWRENCE, Mass.: Colonial.

LOS ANGELES: Orpheum.

LOWELL, Mass.: Opera House.

MAINE: Mass.: Auditorium.

MINNEAPOLIS: Metropolitan.

MONTREAL: Empire.

NEWARK: Orpheum.

NEW HAVEN, Conn.: Hyperion.

NEW YORK CITY: Lafayette.

NORTHAMPTON, Mass.: Academy of Music.

OAKLAND, Cal.: Playhouse.

OAKLAND: Hippodrome.

OMAHA: Brandeis.

PATERNON, N. J.: Empire.

PHILADELPHIA: Knickerbocker.

PORTLAND, Ore.: Baker.

READING, Pa.: Orpheum.

ST. JOSEPH, Mo.: Toole.

ST. PAUL: Shubert.

SALT LAKE CITY: Wilkes.

SAN FRANCISCO: Alcazar.

SEATTLE: Wilkes.

SHARON, Pa.: Morgan Grand.

SILOUX CITY: Grand.

SOMERVILLE, Mass.: Somerville.

TOPEKA, N. Y.: Lyceum.

Union Hill, N. J.: Grand.

UNION HILL, N. J.: Hudson.

WASHINGTON: Howard.

WASHINGTON: Poll.

WHEELING, W. Va.: South.

ern.

WICHITA, Kan.: Crawford.

WICHITA, Kan.: Liberty.

WILKES-BAHRE, Pa.: Nesbit.

WINNIPEG, Can.: Windup.

ZANESVILLE, O.: Orpheum.

OPERA AND MUSIC

CHEER Up (Charles Dillingham): N.Y.C. Aug. 23, 1917—Indef.

CHU Chin Chow (Elliott, Cohnstock and Gest): N.Y.C. Oct. 22—Indef.

COHAN Revue of 1918 (Cohan and Harris): N.Y.C. Dec. 31, 1

